

IN THIS ISSUE: "EARLY DAYS OF MUSIC IN LONDON"—BY A. T. KING  
MUSICAL ACTIVITIES ABROAD

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## CHICAGO BOWS TO TOSCANINI'S GENIUS

Storms of Plaudits Showered Upon the Celebrated Conductor and His Fine Orchestra—Werrenrath Wins Success in Recital—Gabilowitsch Plays Chopin—Apollos Sing the Bach B Minor Mass—Ignaz Friedman Astonishes—Dukas Symphony Heard for First Time—Rosalie Miller with Mendelssohn Club—Second Professional Artist-Students' Concert at Bush Conservatory—Lydia Ferguson in Costume Recital—College and Studio Notes

Chicago, Ill., February 19, 1931.—Chicago bowed before the Toscanini shrine Sunday afternoon, reveling in his magic art. Surely Toscanini deserves the title "king of conductors," for he stands on a high pinnacle, a baton genius. He plays upon his orchestra as a pianist upon a piano, and the great virtuoso that he is, he derives astonishing accomplishments. True, the orchestra which he has selected is not the greatest in the land, but, with a Toscanini at the head, any orchestra is bound to amaze. There is something in the Toscanini personality which has direct influence upon his men, and the renditions are imbued with that magnetic power, phenomenal mentality and mastery which are the combination making Toscanini the greatest figure in the conductors' realm today. That part of the program which this writer was able to hear included the Debussy "Iberia" images, Respighi's "Fountains of Rome" and Wagner's prelude and "Isolde's Death," from "Tristan and Isolde," which were invested with the Toscanini marvelous imagination, remarkable poetry and power. Storms of plaudits came from the large audience, which comfortably filled the Auditorium Theater, leaving no doubt as to the esteem in which they held this great conductor. Another concert is announced for February 27, at which, no doubt, there will be no vacant seats in the Auditorium.

### REINALD WERRENATH'S SPLENDID RECITAL.

The welcome accorded Reinald Werrenrath the same afternoon at Orchestra Hall was that of a returned hero, long and vociferous applause greeting his first appearance on the stage, which kept this admirable artist bowing acknowledgment for many minutes before he could begin his program. Then, too, it would seem that Werrenrath has come into his own, for Orchestra Hall was filled to capacity, the stage taking care of the overflow—something which but few artists today can do in Chicago. Nor has such success been more deserved, for Werrenrath has mastered the art of singing and delivers interpretations that are dignified, charming, musicianly and most effective in a clean cut, straightforward manner. His enunciation is a joy to behold. For the purpose of this review Werrenrath was heard in Handel's recitative and aria "From the Rage of the Tempest" ("Julius Caesar") and aria "Hear Me, Ye Winds and Waves" (Scipio), Deems Taylor's arrangement of "May Day Carol," Morley's Sweet Nymph, Come to Thy Lover, "Little Mary Cassidy," arranged from an Old Irish number by Arthur Somervell, and William Arms Fisher's arrangement of "Over the Hills and Far Away," sung in Werrenrath's most effective style. Nothing more need be said. His was success distinct and justified.

### GABRILOWITSCH IN CHOPIN RECITAL.

Gabilowitsch's admirers turned out in full force last Sunday afternoon, filling Kimball Hall to capacity, to hear his Chopin program. A Chopin player par excellence, Gabilowitsch, in splendid form, furnished his listeners a rare treat by his finished and masterly renditions of the etude, No. 3, the B minor sonata, G major nocturne, B minor mazurka, A flat major ballade, and twelve preludes. There was a constant demand for more and Gabilowitsch graciously added many extras to satisfy his exuberant auditors.

### APOLLOS SING BACH B MINOR MASS.

Harrison M. Wild and the Apollo Musical Club took upon themselves a colossal task when they chose to present Bach's Mass in B minor for the third concert of the season at Orchestra Hall, Monday evening, February 14. There was on hand a very large audience, which applauded their efforts most vociferously. While there were many noticeably weak spots in the performance—due probably to not enough rehearsals—it had some commendable points also, which speaks volumes for the efficient and diligent drilling of Conductor Wild, for to come out of such unboundless intricacies as are contained in Bach's "Mass" with as creditable a performance as in the leader's favor. The choristers did especially good work in the "Gloria in Excelsis" and "Gratias," in which Conductor Wild attained splendid climaxes and ensemble; but in most places there was lacking that lovely shading to which the Apollos have accustomed us. Then, too, there was considerable difference between orchestra and choristers and soloists, which might have been overcome could there have been more constant rehearsing together. The assisting soloists were three local singers—Orpha Kendall Holzman, so-

prano; Mary Welch, contralto, and Arthur Boardman, tenor—and Charles T. Tittman, bass, all of whom worked hard for good results. The power behind the throne was Edgar A. Nelson at the organ, who proved a pillar of strength and did much to bring about the necessary coordination.

### IGNAZ FRIEDMAN ASTONISHES.

Ignaz Friedman's European and recent Eastern successes undoubtedly had preceded him here, as for his first Chicago recital last Tuesday evening, February 15, Kimball Hall held a large audience, composed in a good part of professional pianists. From the very outset one recog-



FRANZ VON VECSEY.

The Hungarian violinist, who will tour America next season under the M. H. Hanson management. Vecsey played throughout Europe, in London and in South America as a child prodigy. Now, as a mature artist, he has been gaining extraordinary success in all the large European cities ever since he resumed his career at the close of the war.

nized in Friedman a master of the keyboard—a pianist of brilliance and power. His is technic so uncanny as to enable him to toss off intricacies with such abandon and skill as to astound his listeners. This he did throughout his entire program and scored a veritable triumph. The vigor and brilliance which he put into the Bach-Busoni "Chaconne," and the tremendous, powerful climax with which he brought it to a thunderous close, fairly swept his listeners off their feet. Nor is it to be taken that all is power and might in Friedman's playing. In the Chopin sonata which followed there were pianissimos as delicately enchanting as his fortissimos were dynamic. There seems to be nothing Mr. Friedman cannot do—he is a pianistic marvel. His tone, besides having considerable power, also is of unusual velvety, singing quality, and there is considerable individuality in his interpretations, especially of Chopin. As said before, he scored an overwhelming success. The recital was under F. Wight Neumann's management.

### DUKAS SYMPHONY HEARD FOR FIRST TIME.

Conductor Stock offered Chicago Symphony Orchestra patrons for the first time the Dukas C major symphony, which, while well played, left but little impression. There are many passages well written and containing some lovely moments, but as a whole this Dukas work does not live up to the same composer's later and more beautiful writings.

It is reminiscent of several composers, including Wagner, and is of little interest. There were also "Three Episodes" ("Woods and Fields," "Sadness" and "Love's Happiness") from the pen of the well known Chicago pedagogue, Adolf Weidig, which he conducted, winning much favor both as composer and conductor. The other orchestral number was Liszt's "Mephisto" waltz, which, like the balance of the program, was admirably done. Carol Robinson, a young and gifted Chicago pianist, appeared as soloist in the MacDowell concerto, No. 1, scoring heavily with the listeners, whose plaudits were spontaneous and abundant. There was individuality and brilliance in her rendition. (Continued on page 38.)

### Fischer Takes Zach's Place

Frederick Fischer, assistant conductor of the St. Louis Symphony Orchestra, proved his musicianship and ability as a conductor by stepping into the place of the late Max Zach and conducting the pair of concerts given by the orchestra on February 12 and 13. Kreisler was the soloist, playing the Brahms concerto, which was splendidly accompanied by Mr. Fischer and his men, and the orchestral numbers were Dvorák's "Carneval" overture and the Raff "Im Walde" symphony. The local critics thoroughly approved of Fischer's work and the public applauded him most heartily. Said the St. Louis Star: "Under the leadership of Frederick Fischer, the orchestra played with unusual fire. The program was splendid and from the start the musicians gave proof that the loss of their leader has not in any way impaired their enthusiasm. Mr. Fischer was magnetic in his conducting. The audience quickly manifested its appreciation of his work and at the conclusion of the long symphony gave the orchestra such an ovation as frequently was manifested when under Max Zach it presented a great work." The Post-Dispatch critic wrote: "Chief curiosity centered in the question as to how Fischer would prosper in leading the orchestral portion of the Brahms concerto. Any misgivings were pleasingly dispelled, for the acting director did his part with deftness and complete self-possession. The handclasp with which Kreisler thanked him at the conclusion was much too cordial for the perfunctory salute which an eminent soloist would think it no more than polite to accord to the orchestra leader who is his host."

### Hammerstein Daughters Ask for More

After receiving a judgment of \$124,567 from Supreme Court Justice Francis M. Scott, referee, in their case against their step-mother, Mrs. Oscar Hammerstein (as related in last week's issue), Mrs. Stella H. Keating and Mrs. Rose H. Tostevin, daughters of the late Oscar Hammerstein, have applied to the Supreme Court for an additional allowance of \$2,000 on account of "extraordinary and difficult work on the part of the plaintiffs in proving their claim."

### Damrosch to Resign from Oratorio Society

Walter Damrosch has announced that he will resign from the conductorship of the New York Oratorio Society, to take effect at the end of the society's spring festival at the Manhattan in March.

### Alice Gentle to Wed

The Morning Oregonian of February 11 published the news of the engagement of Alice Gentle, well known singer, and Jacob Proebstel, of Portland, Ore. Mr. Proebstel is the assistant manager of the Elwyn Concert Bureau, with New York offices, and is in charge of the Western tour of the San Carlo Opera Company, of which the bride-to-be is a member. It is said that the wedding will take place in the spring, although no formal announcement has as yet been made.

### Puccini Not Seriously Ill

Cable despatches from Italy received in New York last Thursday stated that Giacomo Puccini, the distinguished composer of operas, was seriously ill at his home, though the nature of his malady was not given. Later reports, however, denied the story and said that Puccini is in good health. The reason for the sending out of the earlier rumors is not known.

### Guest Conductors for St. Louis Orchestra

The directors of the St. Louis Orchestra are engaging a number of well known musicians and conductors to lead concerts during the balance of this season in place of the late Max Zach.

The first one will be Rudolph Ganz, the pianist, who will direct the concerts of March 4 and 5, while Theodore Spiering, a native St. Louisian, will conduct those of March 11 and 12.



## The Hague Anxious for Mengelberg's Return Even Though "Guest" Conductors Please

Arnold Schönberg Presents His Own Symphonic Poem, "Pelleas and Melisande"—Alma Moodie Makes Successful Debut  
—A "Barber" in Concert Dress—The National Opera

The Hague, January 15, 1921.—The Beethoven deluge in commemoration of the master's 150th anniversary has raged itself out. From now on Beethoven again belongs to the musicians and to all who really love the great master and are sincerely interested in his compositions, and not because fashion so dictated for a short while. The Beethoven celebrations on the whole bore too businesslike a stamp to permit true Beethoven admirers to rejoice in this sudden flood. We have been compelled to listen to Beethoven for forty consecutive evenings, and, if it were not Beethoven, this would surely suffice to fill us with a life-long loathing of the composer in question. The fact that we were not surfeited with Beethoven, malgré tout, is perhaps one of the most remarkable symptoms of this entire Beethoven cult. We revere him as much as of yore and he is still the same grand old man in our eyes.

It must be granted, however, that some of the Beethoven concerts were of unusual distinction, and among these must be reckoned the concerts given by the Bohemian String Quartet (Hoffmann, Suk, Herold, Zelenka), by the Budapest String Quartet (Hauser, Pogány, Ipolyi, Son), by Van Anrooy and his Residentie Orchestra, who rendered the Beethoven symphonies well nigh to perfection, and Anton Wittek's wonderful violin evening, when we heard the violin concerto interpreted with much beauty. But, on the whole, we may frankly confess that we are glad the Beethoven storm has died down and concert life has become more normal.

### MENGELBERG'S "GUESTS."

Mengelberg, as all the world knows, is in America, and his orchestra is conducted by different visitors. Arnold Schönberg is one of those who have aroused most interest. At present he is living in Amsterdam, where he gives lessons in composition. He conducted his own symphonic poem, "Pelleas and Melisande," here with considerable success. He had given it here once before, ten years ago, but this time there was not the slightest sign of any opposition such as was formerly the case. Contemplating Maeterlinck's poetry, the music Debussy wrote bears far more characteristic traits, but apart from the poem, Schönberg's composition is full of life, tonal beauty and poetic invention.

Externally, we Dutchmen can hardly be called temperamental. Our concert halls very rarely witness a demonstration of any nature. If we decline to accept a composition then we simply do not applaud, or, in extreme cases, leave the hall. These facts will prove the antagonism Schönberg must have awakened ten years ago, when the audience whistled, stamped and shouted. There was no whistling or shouting on this occasion—quite the reverse, the composition was warmly applauded.

Is Schönberg really the man of the future his partisans proclaim him to be even now? We were introduced to several orchestral songs from his pen, with Hans Nachod, of Prague, as solo vocalist. But these were not so well received, although the originality of these remarkable tone settings was generally recognized.

### ALMA MOODIE MAKES SUCCESSFUL DEBUT.

Of all the many violinists heard here recently, Alma Moodie and Burmester aroused most interest; the former because of her wonderfully successful debut, and the latter because he has not been here for years and is still acknowledged as a virtuoso of the highest grade. As an artist in the truest sense of the term he is perhaps less great, but as an exponent of violin playing he is well within the front rank. He played here at the same time as did Huberman, and this was a good opportunity to compare old and new virtuosity. It was easy to see that the new school bore off the palm.

Visits from present day pianists we have had in plenty. Lucie Caffaret, of Paris, proved herself to be a finished and entrancing artist at a recital she gave. Tatiana Sansewitch, a young Russian of pleasing exterior, gave a fascinating rendition of Schumann's concerto in A minor with the Residentie Orchestra. Andriessen, Holland's

### School Music Represented on Academy Council

The position in the community occupied by the supervisor or director of music in the city schools is becoming increasingly important. That this fact should be of particular interest to the teachers of music is further emphasized by the announcement by Nicholas DeVore, president of the National Academy of Music, of the addition to the council of the extension department of Howard Clarke Davis as representing public school music and methods.

An acknowledged authority on school music, Mr. Davis has been active in practically all of the movements which have a bearing on the work of the music supervisor. As director of music in the schools of Yonkers, he conducts what is generally recognized as a model music department, and in the schools of Yonkers there is perhaps more serious music work accomplished than in any other city in the State of New York. Mr. Davis is also director of the School of Music of Chautauqua Institution, at Chautauqua Lake, N. Y. Among other offices which he holds or has filled are: president of the New York State Music Supervisors' Association; chairman of Committee of Examinations and Committee of Outside Credit, and member of Music Council, Board of Regents, State of New York; founder and former president, Eastern Music Supervisors' Conference; president The Musicians' Club of Yonkers.

The recent completion on the part of the editorial board of the National Academy of Music of their standardizing text work on piano teaching, The University Course of Music Study, is proving to be a great help to outside piano teachers and high school supervisors as a means for coordinating and standardizing their work. It is also a great convenience in the conducting of examinations, enabling the examiners intelligently to follow up the work of the private teacher.

The Council of the National Academy of Music, acting in harmony with music clubs, teachers' associations, public

best pianist after Schöfer, was heard to perfection in Beethoven's second concerto, and, partnered by that excellent cellist, Max Orobio De Castro, he interpreted sonatas by Saint-Saëns and Beethoven in a manner that must have delighted the heart of every lover of music.

Schmuller (now in America) and Kreutzer gave sonata evenings in Beethoven's honor, and Evelyn Howard-Jones, of London, testified to the fact that they know what piano playing is on the other side of the channel as well.

Ilona Durigo, Urtus, Mischa-Léon and other stars of minor magnitude arranged vocal recitals, and these are



PETER VAN ANROOY,  
Conductor, Residentie Orchestra, The Hague.

always popular here. Mischa-Léon was a newcomer to us; he gave three lieder evenings with ever increasing success—a pleasing voice, musical conception and outwardly "every inch a gentleman," a thing greatly valued by our Dutch ladies.

### A "BARBER" IN CONCERT DRESS.

A novelty that deserves to be mentioned in these columns was the performance in concert dress of Cornelius "Barber of Bagdad." It can hardly be said that the powers that be were very quick about the debut of this dainty and comic composition (it was written in 1858). A touch of American lightning speed would have been quite welcome in this case. But the splendid execution made up for this, and after all, better late than never!

### THE NATIONAL OPERA.

Our National Opera has done itself great credit with a splendid performance of Mozart's "Wedding of Figaro," a very notable new production of Bizet's "Carmen," and an especially good setting, with a new cast, of Saint-Saëns' "Samson and Delilah," with which the aged composer (who at eighty-five undertook a concert tour through Switzerland last summer) expressed his thorough approval.

LOUIS COUTURIER.

educational conferences and the state educational authorities throughout the country, places special stress upon the fact that musical missionary work on behalf of the next generation must begin with those who are now in the public schools. While many movements are on foot to help those who are especially talented—those in fact who represent only the minority—the National Academy of Music is desirous of bringing a comprehension of music to the masses, not so much to discover a few great talents as to impart to the less talented majority a knowledge of the language of music, such as will make of them the appreciative musical audience of the following decade.

In adding Mr. Davis to the council of an organization which largely represents the music teachers of the country, Mr. DeVore shows his abiding faith in the truth of the statement often attributed to him, which is that the private music teacher has every reason to cooperate with the school music supervisor, who in turn has every reason to reciprocate in kind. In other words, an intelligent consideration of the mutuality of their interests should eliminate entirely any sense of antagonism. The supervisors realize this, but the music teachers are slow to sense the advantages to them of friendly and helpful attitude toward the supervisors.

### Saenger Tea Attracts Large Crowd

On Wednesday afternoon, February 16, the monthly musicale tea held at the Oscar Saenger studios attracted a large gathering of musicians and music lovers. Pauline Hearin and Eunice Neckerman presided at the attractively appointed tea table. As is the custom, a program was rendered by a number of the young students, and it proved to be enjoyable because of the varied make-up in general and the satisfactory manner in which it was sung.

Augusta Redyn, mezzo soprano, opened with "La Mort du Jeanné D'Arc," Bemberg; "Nebbi," Respighi; "Un

Vérde Praticello," Ferrai, and "Aprile," Tosti. She possesses a lovely voice and sang intelligently.

Displaying a fresh voice of pretty quality, Dorothy Brantover, soprano, pleased in four songs by Paisiello, Scarlatti, Paladilhe and Liszt. Selma Sattre, who has a charming coloratura soprano voice, delighted her hearers with several selections: "Med en Primula Veris," Grieg; "Solveig's Song," Grieg; "Det förste Mödr," Grieg, and "Caro Nome," from "Rigoletto," Verdi. Her natural manner is one of her greatest assets.

Adrian da Silva, tenor, was heard in "Pour quoi me Reveiller," from "Werther," Massenet; "Within the Garden of My Heart," Scott, and "I Know a Lovely Garden," d'Hardelot. He has a pleasing voice and was well received.

Richard Hale, baritone, who is a favorite with those who have attended the teas in the past, made a fine impression in the Créo from "Othello," which displayed his rich and powerful voice. The sextette from "Lucia," a fitting closing number, was rendered by Misses Passmore, Sherer, and Messrs. Da Silva, Olsen, Hale and Wigginton. Helen Chase-Bulgin and Emily Miller furnished the accompaniments of the afternoon.

### Georges and Renée Longy-Miquelle Planning Ensemble Recitals

An announcement which will doubtless be of considerable interest and importance to clubs, schools and colleges, as well as to managers of concert series, is to the effect that Georges Miquelle, the admirable cellist, formerly of the Boston Symphony Orchestra, and Renée Longy-Miquelle, the well known pianist (whose pictures appear on the illustrated page in this issue), will tour the country next season giving cello and piano concerts.

Georges Miquelle was born at Lille (France), on March 24, 1896. He began the study of music at the age of five and entered the solfeggio class at the Lille Conservatoire in 1903. He started on the cello when he was six years of age, and entered the cello class at the above named school under the celebrated master Emile Dienne (himself being a pupil of the great teacher and cellist Servais), in 1904. He won the first prize for cello playing in 1910, having been awarded the same reward for solfeggio in 1909.

In the fall of 1910 he went to Paris, entering the Conservatoire, ranking first at admission examination (class of Cros St. Ange), was awarded a very brilliant first prize for cello playing in June, 1914, when he was only eighteen years of age.

He was a member of the Sechieri Orchestra (1913-14), Paris, toured northern Spain in summer, 1914; soloist Wurmer Orchestra, 1914-1915; called to serve in the French Army (March, 1915), and being severely gassed and shell-shocked at Verdun (1916), it necessitated his remaining in the hospital for one year.

After this he was assigned to auxiliary service until April, 1918. During that period he appeared numerous times in benefit concerts arranged for the wounded soldiers. In April, 1918, he was called upon to join, as soloist and ensemble player, the French Military Band, which came to America in May, 1918, and toured extensively through the United States and Canada. When in Boston with the French Band, his playing created such praise that he was engaged by the management of the Boston Symphony Orchestra, of which organization he was a member from 1918 to 1920. He resigned from that position in order to devote himself to ensemble playing. He was offered the position of cellist of the New York Chamber Music Society, which he accepted for the season 1920-1921.

Renée Longy-Miquelle was born in Paris, France, June 14, 1897. Her first teacher when she was but a child of four was her father, Georges Longy, the celebrated oboist and conductor, with whom she studied solfeggio, oboe and piano. At the age of eight she began to specialize in piano (giving up the oboe entirely) and studied with Berthe Grosjean in Abbeville, until 1909. In the fall of that year she returned to Paris to complete her musical education, studying the piano with Maurice Dumesnil (1909-1914), and also with Alfredo Casella (1913-1914).

In 1910 she entered the solfeggio classes of Mme. Massart (of the Conservatoire de Paris) until 1912, beginning the study of eurythmics with Jean d'Udine (1911-1914); in the meantime (1911), she became a member of the "Cours Pianistique P. S. Herard," being awarded the first prize in June, 1912, which consisted of a Pleyel grand piano.

In September, 1914, she came to the United States, and upon the request of Mr. Chadwick (director of the New England Conservatory of Music), she accepted the direction of a class in eurythmics there. She resigned that position in 1917, to be exclusively connected with the Longy School (founded in 1915 by her father), of which she is now a director. Besides her teaching, she has appeared many times in concert as soloist as well as ensemble player. Her American debut was in Boston on January 20, 1915, and her first appearance in New York was at a concert of the Society of Friends of Music on April 7, 1918.

### American Optimist Concert, February 27

The twenty-first concert of the Society of American Music Optimists, Mana-Zucca founder and president, will be held at the home of Mrs. Simon Frankel, 46 West Eighty-sixth street, on Sunday afternoon, February 27, at 2.30. The artists appearing will be Helen Desmond, pianist; Dorothy Pilzer, contralto; Florence Stern, violinist; Jeanne Turner, soprano, and Geoffrey O'Hara.

### Laurence Leonard with Chaminade Club

Laurence Leonard, baritone, was the soloist at the concert held in Brooklyn on Tuesday evening, February 15, by the Chaminade Club. In several operatic arias and shorter songs, Mr. Leonard succeeded in arousing the audience to enthusiasm with his beautiful voice and commendable handling of it. There were several encores.

### Bauer to Teach at Institute of Musical Art

The Institute of Musical Art of the City of New York announces that a series of ten classes for piano study will be conducted by Harold Bauer during the five weeks beginning May 11, 1921.



Budapest, Hungary, January 2, 1921.—At last a Schönberg performance in Budapest! The event has been long in coming and even now we must thank foreign artists for it. The noteworthy date is December 8, 1920, and the concert was a quartet evening of the famous Rosés from Vienna, who had the courage to present Schönberg's first quartet to a Budapest audience. It may be remembered, incidentally, that Rosé and his partners were the first to perform Schönberg's chamber music in Vienna, too, and they have not permitted themselves to be intimidated by the scandalous scenes made by the public there during the première of the second quartet with vocal part.

There were no such untoward happenings here, but of course Schönberg's first quartet is much tamer than the second. Our audiences are also much more indifferent towards the musical challenge of a "modern" than are those of Berlin or Vienna, for instance. They have had opportunities enough to endure attacks on their musical conservatism on the part of home composers, and unpleasant as it was, the public did not even raise a finger in protest. Optimists might dub this exhibition of patience good behavior; pessimists set it down to indifference.

Be that as it may, the production of Schönberg's quartet passed off in peace. The audience listened patiently to this grandly designed composition, only towards the end the situation became slightly critical, when a section of the audience preferred to leave the hall before the work was finished. A minority of sensitive musicians—mostly younger ones, however, were carried away by the grandeur of the composition, so excellently interpreted by the Rosés.

Although the point of departure of Schönberg's art is still clearly revealed in this work (which must be regarded as representative of a transition period leading to the genuine Schönberg), one is deeply impressed by the man's power of conception and the sincere struggle for a new form of expression.

The Rosé quartet gave two evenings, and aside from the Schönberg work presented us with the Beethoven C minor, Haydn E flat major, Brahms A minor quartets, and finally, together with the Waldbauer-Kerpely Quartet, with Mendelssohn's rarely heard octet. The renditions in every case were flawless, technically splendid but somewhat too aloof, too cool, if not almost pedantic.

#### STRAVINSKY'S FIREWORKS GO OFF BRILLIANTLY.

For the second great event of the month—the première of Stravinsky's "Fireworks"—Budapest is indebted to its Philharmonic Orchestra. This was the first time that we were able to give a Stravinsky performance without outside help. The work, in itself insignificant, triumphed by virtue of an almost incredibly virtuosic handling of the orchestra. Even this juvenile piece of writing plainly

## Schönberg and Stravinsky Enter "Christian-National" Budapest Without Bloodshed

Dohnanyi "Irredentist Creed" Performed with Audience Standing—Telmányi Creates Sensation as a Player of Bach

shows Stravinsky's predestination to excel in orchestral treatment. The technical difficulties of the work were overcome most brilliantly by the orchestra under Dohnanyi's baton.

#### SCHREKER'S CHAMBER SYMPHONY LEAVES MUSICIANS COLD.

The third outstanding recent occurrence, of a less pleasing character, however, was our introduction to Schreker's art, as represented by his Chamber Symphony, played at a Philharmonic concert. The pseudo-modernity of the composition, which is obviously based on Wagner's phraseology, its empty and chilly effusiveness and its lack of concreteness in construction, left the musicians in the audience untouched. It is astonishing how poor the work is in really novel and striking tonal effects; Schönberg's first quartet, with only four solo string instruments, for instance, offers far more and greater surprises in the way of sound effects. The majority of the audience was just as indifferent towards this work as it was towards that of Schönberg. It has not yet attained the faculty of differentiation. Whether works are really new in essentials or only in externals, they are all indiscriminately labelled "hyper-modern," and that is all-sufficient.

We were able to admire Dohnanyi's wonderful interpretative gifts that evening to the full: he played Mozart's G major concerto for piano and at the same time conducted the accompanying orchestra (with reduced string instruments), and afforded so great a musical treat that the performance will be repeated by general desire in a special Philharmonic concert during the course of the month.

#### DOHNANYI PLAYS.

Of Dohnanyi's further recitals in the Beethoven cycle we must note especially his reading of the last sonatas, above all the Hammerklavier sonata, which he reproduced with monumental force and most delicate poetry. Besides this, he gave two special concerts with a mixed program, in which Schumann's "Carneval" and symphonic etudes and Brahms' F minor sonata were especially effective.

#### POLITICAL MUSIC.

Apart from the chief events chronicled above, the season brought us another, whose importance was not so much of a musical as of a political nature. On December 27 a Christmas concert took place with the Philharmonic Orchestra and the Palestrina Choir again with Dohnanyi as conductor and soloist. First Bach's cantata was performed and then Dohnanyi played his own variations on an Hun-

garian Christmas carol for piano. The feature of the evening, however, was the new Hungarian "Irredenta Credo" for chorus, solos and orchestra, specially composed by Dohnanyi for the occasion. This remarkable transformed version of

the Christian creed may be translated as follows: "I believe in God; I believe in a Fatherland; I believe in an everlasting Divine justice; I believe in the resurrection of Hungary. Amen." This national creed, promulgated about a year ago, is the slogan of the National-Christian political trend today and is directed against "disbelievers" and the enemies of Hungary. The ecstasy and emotion of the audience on hearing its musical version may well be imagined. A number of prominent ecclesiastics were present, among them the newly-arrived Papal Nuncio, who, together with the entire audience, heard the "National Creed" standing.

#### THE COUNTRY'S MUSICAL HERO.

Dohnanyi continues to be the musical hero of the country. Among his recently performed works are the Variations on a German Nursery-Song, for piano and orchestra (in the first Philharmonic Concert) played by Dohnanyi and conducted by Stephan Kerner, musical director of the Opera House; two songs with orchestra (third Philharmonic) interpreted by Richard Meyer of the Vienna Opera; his second piano quintet and second string quartet, played at the Waldbauer-Kerpely chamber music evenings, the composer playing the piano-part himself in the first. Then, finally, his pantomime, "The Veil of Pierette," based upon Schnitzler's text, was, as has been the case annually since 1918, included in the repertory of the opera house and already has been given twice this season.

#### "VEIL OF PIERETTE."

The title role of Pierette was in each case taken by Elsa Dohnanyi-Galafres (former member of the Vienna Hofburg Theater) as guest. As Dohnanyi—also as a guest—wields the baton himself, the opera house is able to produce fine effects on these occasions at least, not only musically but stage technically too, for the whole production was placed in the hands of the Dohnanyis, whose careful attention to all stage details was a guarantee of general excellence.

This pantomime does not stand for mass effects or startling decorations pandering to cheap tastes, but demands gestures of unhackneyed refinement and noble expressiveness. Thanks to Mme. Dohnanyi-Galafres' finished art, which she also revealed in the stage management and in the preparation of the other roles, the scenic performance was a perfect one. We were not shown an ordinary pantomime, but a deep and gripping drama without words, in

(Continued on page 51)

Warsaw, January 1, 1921.

—The Beethoven Jubilee was celebrated here by a lengthy series of concerts for which both local and foreign talent had been engaged in numbers. The feature of the first concert was the piano concerto, splendidly rendered by Konrad Ansorge, who is very popular here, while the second concert was devoted to sonatas, very cleverly interpreted by Joseph Turczynski at the piano and Irena Dubiska on the violin. "Coriolanus" ushered in the third evening, with Emil Mlynarski wielding the baton, followed by the ninth symphony and the violin concerto, with Florizel de Reuter as the soloist. A chamber music evening concluded this cycle, in which we heard two quartets and a sonata for cello, which, unfortunately, is not often given. Kochanski was its interpreter, while Professor Melcer was at the piano.

From the classics to the youngest of the moderns! A few days ago Mlynarski conducted a symphony by Karol Szymanowski, which came as an absolute relief to all the preceding classical clarity. On the same evening we heard Földes play Haydn's cello concerto with very great success.

Szymanowski, together with Rózycki and Karłowicz, belong to the younger Polish generation that stands for the renaissance of Polish music and represent a development on the lines laid down by Chopin. It may be remembered that Hans von Bülow predicted the possibility of such a development of the Chopin style. The early works of the young Poles especially, and, above all, their piano compositions, are entirely influenced by Chopin. The most popular forms are impromptus, ballads, preludes, nocturnes, fantasias and sonatas, and in these compositions the finer culture of the West is united to the impenetrable emotional wealth of the Slavs. Thus they really embody the original primitiveness of the Polish soul.

Schumann once declared of Chopin's music that if the rulers of the north, the Czars, were aware of the danger these melodies had for them, they assuredly would forbid the music. At the time of Poland's dependence, when it was strictly forbidden to play or sing even the most insignificant little patriotic song, Chopin's music was the sole uncensored source from which the suppressed Polish soul could win courage and strength, be it in far Siberia, the land of exile for so many Polish patriots, or abroad, at the time of emigration.

Karłowicz, Rózycki and Szymanowski represent three totally divergent individualities in the further development of orchestral music, and differ strongly in their characteristic qualities.

Karłowicz was a poet who only wrote what

## Warsaw Celebrates Beethoven Jubilee with a Lengthy Series of Concerts

Distinguished Artists Offer Programs of Real Worth and Interest—The Success of the Three Polish Composers—Szymanowski, Rózycki and Karłowicz—An "Orchestra" Choir—Operatic Doings



THREE MODERN POLISH COMPOSERS

(Left) Karol Szymanowski, (center) Mieczysław Karłowicz, and (right) Lydomy Rózycki.

he experienced. Life's tragedy is his muse, although in his orchestral technique he achieved a remarkable virtuosity, though this never appears as an end in itself.

Szymanowski, as a composer of orchestral works, must be classed with those international musicians who give utterance to their "metaphysical" combinations of harmony and tone colors. His symphony, born in the Polish "storm and stress" period, in the epoch of enthusiasm for this style, bears all the traits of its ancestry.

#### AN "ORCHESTRAL" CHOIR.

Besides the concerts already referred to, the recent concerts of the Ukrainian People's Choir, under Rózycki's direction, achieved a great success. The almost orchestral results produced by this ensemble, consisting of fifty persons, are phenomenal and by far surpass all attempts at technical perfection made until now in this field of music. The results are due to an ideal treatment of the human voice. The voice here appears as a glorious instrument, although not in the sense of the final phases of opera and song literature. Here it acts by its own forces, by its own beauty within the margins granted it by nature.

The Ukrainians only sing their own folk songs, which are distinguished by virginal loveliness all their own. It would, however, be interesting to hear this choir render other musical works.

#### OPERATIC DOINGS.

The last opera performance of outstanding interest was the "Walküre" with a new cast, in which Jan Gruszczyński sang Siegmund; Matylda Lewicka, Sieglinde, and a visitor from the Munich Opera, Mme. Gembarzewska, the role of Brünnhilde. This performance must be classed among the best of the season, for it is not often one has an opportunity of hearing such magnificent voices as those of Lewicka and Gruszczyński.

Unfortunately, it was at the same time as Gruszczyński's leave taking, as he is about to make a tour of the great European opera houses. He opens up at the Lisbon St. Carlo Theater, where he sings in "Lohengrin," "Othello," "Aida," "Pagliacci" and "Carmen." The loss of so eminent an artist is most deplorable for Warsaw.

#### THE FIRST POLISH BALLET.

The Polish public is at present greatly interested in the preparations for the première of the first Polish ballet, "Pan Twardowski," by Rózycki. All the best actors and a ballet consisting of two hundred persons under Zajlich's

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## HINTS TO SINGERS

By Leon Rains

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[This is the thirteenth article of an interesting series of discussions on various topics of importance to the singer. In the previous articles which have already appeared in the Musical Courier, Mr. Rains took up the question of "Health," "Voice," "Registers," "Buffos," "Respiration," "Application," "Practicing," "Solfeggio," "Memory," "Agility," "Pitch" and "Dynamics." Other topics to be considered will be "Song," "Opera," "Nervousness," etc.—Editor's Note.]

### DICTION

(ARTICLE XIII)

"Speak the speech, I pray you, as I pronounce it, trippingly on the tongue; but if you mouth, as many of your players do, I had as leaf the town-crier had spoken my lines."—Shakespeare, in "Hamlet."

Much has been said pro and con relative to speaking being injurious to the singer. Speaking may be harmful, so can singing, or anything else that one overdoes.

Perhaps it is due to the "maddening rush" that students do not devote sufficient years to their studies, so that they may become masters of their voices, whether in singing or speaking.

For generations Italy, and then Paris, has virtually been the home of vocal culture; having had the greatest instructors, not only masters that have brought out superb artists, but the masters have been leading lights on the operatic stage. In Paris we have the Grand Opera and the Opera Comique, both subsidized by the French Government. At the latter house all operas containing dialogues are given. Until recent years "Carmen" was among its repertory, owing to few spoken words therein, and originally "Faust" was also sung at the Comique, for Mephisto had a few words to speak at the end of the "Walpurgis" act. These two works have long since been taken up in the repertory of the Grand Opera and the dialogue eliminated. I select these two operas to show how strictly the lines are drawn. But one must not think that, although the smaller house is called "Comique," and only comic operas are given there; the distinction is operas that contain dialogue and operas that would lose artistically by being sung in the larger house.

Is it for one moment conceivable that in this home of art, Paris, they would permit a singer to portray parts that demand dialogue were it detrimental to his voice? And the student must not think that their dialogue is confined to a few words of "Carmen" or "Faust;" it may even occur that they have more to speak than sing. But these artists have studied to declaim, and, owing to their academy,

have had an authorized pronunciation of French for hundreds of years; and it is like hearing "sweet music" when French artists declaim. In all other countries we have dialects, spoken more or less by everyone, on or off the stage.\*

The most peculiar sensation I have ever had was when listening to a performance of Shakespeare's "Midsummer Night's Dream," translated into German and being played at the Royal Theater in Dresden. At that time I was not conversant with German and it seemed to me that each of the actors was speaking a different language. Although they were all striving to speak "high German," coming as they did from many parts of Germany, the dialect of their mother town was plainly recognizable as each artist declaimed his part.†

In Europe there are many operas, sung with dialogue interspersed between the music numbers, that are rarely heard outside the Continent, notably the works of Lortzing. The "Magic Flute" was composed with dialogue, and the attempts that have been made to set music to the text have hurt the work. It would be just as audacious to try to improve a painting of Rubens. Beethoven's "Fidelio" also contains much dialogue.

The fact that the present day composer does not write spoken words in his operas has no especial significance; they might just as well, for they do not understand the voice and often treat it as they would an instrument. But the old masters did understand and wrote well for the voice, and the fact that they used dialogue, knowing the voice, proves that they knew that speaking was not injurious.

The singer who has his voice under control should have no difficulty in declaiming. It simply means applying all he has learned to carry a sustained tone to the tones of shorter duration of speech.

It may surprise the student to know that most of our

\*The French Académie was founded by Cardinal Richelieu in 1635 and has met with very few changes since its inauguration.

†At the celebrated Maximilian Harden trial in Berlin about ten years ago, Harden brought two witnesses from Bavaria to testify for him; their dialect was so foreign to the Prussians that the Court had to appoint an interpreter to interrogate them.

great actors have taken vocal instruction, which is most essential to the serious artist.

No normal action will affect the voice; excesses of any kind, even singing, will eventually hurt a "throat of steel."

When declaiming in opera, the singer should take pains not only to speak in rhythm but in the tonality of the last or next music number. The dialogue in "Fidelio" does not call for rhythmic declaiming, but the pitch must be adhered to. In speaking between the music numbers of the older operas, the singer is often forced to set in with his song or aria without the aid of the orchestra. Speaking in the tonality to be sung in will greatly aid the singer.

The singer has undoubtedly often been confronted with the remark, "It makes no difference what language a singer sings, you cannot understand him anyway!" I wonder how many singers have heard this said and accepted it as a personal criticism! Very few, I fear, or our singers would give much more care to their diction; for, only once in a generation, do we hear a singer who enunciates clearly. I fear that the average singer thinks but of his voice and producing beautiful tones when singing, and believes that, English being his mother tongue, the text printed on the program and his audience mainly composed of Americans, it is not necessary for him to exert himself as far as his diction is concerned. He does not realize that clear enunciation will not only heighten his success, but help his tone production; that in mumbling his words he is standing in his own light.

Personally I believe that the song recital would have a higher artistic value could our singers sing with perfect diction and the printed text be abolished.

The rule for clear enunciation is very simple and, I believe, holds good in any language, viz., sing all consonants as short and as explosive as possible and all vowels clear and broad.

The consonants will aid one to place the tones which may then be spun out on the vowels. I have heard singers who, in their efforts to enunciate clearly, sing an "a" between a word ending with a consonant and the following word beginning with a consonant. For example: instead of singing, "and he," they sang, "and—a—he." In so doing they were making their words more indistinct and, as I surmised when first hearing them, when I again heard one of them after a lapse of several years, he had exaggerated the habit to such an extent that it was painful to listen to him. The singer who is careful of his diction in his native tongue will be more apt to sing a foreign tongue well, even when he is not proficient in the foreign language.

One can learn to read, write and speak a foreign language without the aid of a teacher, but to acquire a correct pronunciation without an instructor's aid and years of daily practice I believe is impossible. Of this we have constant proof in listening to the many people of foreign birth we meet daily in the United States. No matter how perfectly the foreigner speaks English, the trained ear will always detect a slight foreign accent. The exceptions to the rule are foreigners who came to America as children. Just so, we find that the American who speaks a foreign tongue without an American accent, as a rule is a man who learned the foreign language in his childhood. By



# AMY NEILL

## VIOLINIST

**"Undeniably One of the Best Among the Young Women Fiddlers Now Before the Public"**

Amy Neill, violinist. HER TONE IS BIG, and the TECHNIC BRILLIANT, the PHRASING and STYLE MUSICIANLY and FIRM.—"Daily Tribune" Chicago, Ill., February 5, 1921.

I admire anew Miss Neill's resonant flowing vibrant tone, the CLARITY and PURITY of her TECHNIC, HER AUDACIOUS AND UNFAILING CORRECTNESS OF HER INTONATION

DEXTEROUS BOWING and the UNFAILING CORRECTNESS OF HER INTONATION  
Chicago, Ill., February 5, 1921.

There is PERSONALITY in her INTERPRETATIONS, and UNMISTAKABLE AUTHORITY, DEEP FEELING and the POWER of an ARTIST. UNDENIABLY ONE OF THE BEST AMONG THE YOUNG WOMEN FIDDLERS NOW BEFORE THE PUBLIC.—"Journal of Commerce & Financial Times", Chicago, Ill., February 5, 1921.

SHE HAS THE GIFT OF PLAYING A PIECE AND MAKING IT VITAL.—"Daily Journal", Chicago, Ill., February 5, 1921.

THERE WAS A REFRESHING SPONTANEITY IN HER PLAYING.—"Evening Post", Chicago, Ill., February 5, 1921.

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dint of hard work and daily practice, the singer can acquire an almost perfect pronunciation when he sings a foreign tongue, but only through the constant aid and corrections of an instructor, the longer sounds of melody being easier to correct than the staccato sounds of speech.

Before attempting to sing in a foreign tongue, the pupil should have a working knowledge of its grammar and have taken diction lessons. And before singing a song, he should have the instructor read the text several times for him, so that his ear may become accustomed to the foreign sounds. Great aid can be given the pupil if the instructor is musical and can read the text in the rhythm demanded and still greater if he can sing it for him; and before the pupil sings the song the faults of pronunciation should be corrected as much as possible. On singing the song for the first time, it should be sung slower than demanded by the composer, the faults again corrected and with each successive repetition a faster tempo be taken, always with the necessary corrections. The pupil will find it to his advantage to have all mispronunciations in the first song he sings thoroughly corrected for it will mean a great saving of time to him in the future. Unless the pupil is so thoroughly conversant with the text of the song that he feels each word as though it were his mother tongue, I would advise him not to sing it in the foreign language, but sing a good English translation instead—if it can be had!

Songs as a rule lose through translation, owing to the fact that the translators are not always musicians and, very often, in spite of good intentions, finds it almost impossible to give an absolute and correct translation without slight changes in the notation.

I have already mentioned the rule to aid clear enunciation, but I look to the vocal instructor to correct his pupil's English diction, though much time would be saved if the pupil could take special lessons.

Strange to state, despite the fact we Americans do not roll the letter "r" in speaking and all Continentals do, or should, we have less difficulty in rolling the "r" in singing than Europeans. Should the pupil not be able to roll the "r," let him repeat the syllables *te, la, de*, at first slowly and increasing the tempo from day to day, until he has limbered the muscles in the tip of his tongue sufficiently to overcome the difficulty.

#### Mexico to Hear Sousa and His Band

Manager Harry Askin, of Sousa's Band, has completed the part itinerary of that world famous organization, and now is booking the intermediate engagements of a season that will be comprised of over thirty weeks. The great bandmaster and his organization of eighty instrumentalists will begin the 1921-1922 season with the usual five weeks of concerts at Willow Grove Park. The journeying of Sousa and his band thence will lead them to the principal cities of California, Texas, Louisiana and other Southwestern States. After that follows the long planned and eagerly awaited "friendly invasion" of Mexico, where the progressive new President Obregon, himself a staunch admirer of the American March King and his music, will without doubt accord Sousa and his band a cordial welcome. After a series of concerts in the Southern republic, the entire Sousa organization will set sail for Cuba to play an extended engagement in Havana and, perhaps, other cities of the island.

A new "Humoresque" and three new marches, none of which has yet been publicly played by Sousa's or any other organization, will feature his always expanding repertoire and is to be heard for the first time during the Willow Grove Park engagement where Sousa's 1921-1922 season begins on August 14. The great success of last season's extended tour has had the effect of bringing in a ceaseless demand from hitherto unvisited towns which insist on being included in the coming itinerary and manager Askin already is finding the thirty weeks allotted all too short a time to satisfy all the applicants for Sousa concerts.

#### Dudley Buck to Conduct Master Classes

Dudley Buck has accepted an invitation to go to the School of Fine Arts, University of Kansas at Lawrence, Kan., to hold master classes for a period of six weeks, beginning June 13.

Ella Good, a contralto artist from the Dudley Buck studio, won success as one of the soloists with the Euterpe Club at the Hotel Plaza, New York, on January 31. She sang exceedingly well in costume the Tchaikowsky "Adieu Foret."

Florence Decker, another Dudley Buck artist, sang two groups of songs at the Athene Luncheon given at the Waldorf-Astoria, February 3. Mrs. Decker is soloist at the First Presbyterian Church of Goshen, N. Y. Frank E. Forbes, baritone, also appeared at the Athene Luncheon, and his rendition of O'Hara's "There is No Death" was one of the hits of the affair. Mr. Forbes was soloist at the Music Club of Jamaica, L. I., February 4, and four days later he left for Wilkes Barre, Pa., where he was scheduled to give a concert.

#### "The Hypocrites" at American Academy

"The Hypocrites," a play in four acts by Henry Arthur Jones, was produced at the fourth performance of this, the thirty-seventh year, of the American Academy of Dramatic Arts, Franklin H. Sargent, founder and president. The usual large audience heard the play, so capably given by fourteen young actors; indeed, some of them, although they will graduate this year, seemed surprisingly youthful. In the cast, Josephine Fetter Royle and William Leonard especially shone, for they showed talent and cultivated powers. Elmore Gailey was good in her part of "Lennard Wilmore." Louis Bray portrayed a good character part. Very natural and graceful was Evelyn Lawrence, and good-looking Olive Ronertson deserves credit. Others associated in the play, which was witnessed by many people prominent in the world of the stage, were Scott Hitchner, Ronert Randol, Arthur Hughes, Edwin Hill, John Crump, Priscilla Wilde, Miriam Stoddard and Lucille Wadler.

#### Amy Neill's Second New York Recital

Amy Neill, the young violinist who made a very successful debut in the early Autumn, will give her second New York recital on the evening of March 18th, in Aeolian Hall.

#### Tollefsen Trio Completes Tour

The Tollefsen Trio has completed a tour through the Middle West and South. This organization filled engagements recently in Oswego, N. Y.; Englewood and Bayonne, N. J.; Brooklyn, N. Y., and Jamaica and Huntington, L. I. These players continue to win the favor of audiences wherever they appear, due to their spirited performances and carefully selected programs. Paul Kefer, an excellent cellist is the third member of the trio. Of a recent appearance in Oswego, N. Y., the News-Palladium praised the trio as follows:

With each number the interest of the audience was increased, and it was climaxed by the trio in A minor by Tchaikowsky. An Oswego audience has never heard a better performance.

In referring to Mrs. Tollefsen, the same paper said: "The piano work by Mme. Tollefsen has never been surpassed within the memory of the musical people of Oswego, and they were all present last night."

Among the cities the trio visited on its recent tour were the following:

Carbondale, (two appearances), and Franklin, Pa.; Peoria and Danville, Ill.; Lafayette, Ind.; Chillicothe, O.; Beaver Falls, Pa.; Atlanta and Augusta, Ga.; Greenville, S. C.; Nashville, Tenn.; Decatur, Ala.; Macon and Forsythe, Ga.; Spartanburg, S. C.; Hendersonville and Durham, N. C.

#### Reimherr to Give First Boston Recital

Boston music lovers will have an opportunity to hear George Reimherr, the New York tenor, who has become well known in musical circles here, in his first recital in the Hub City on Thursday evening, February 24, at Jordan Hall. His program will contain a number of rarely heard

songs, among them "Fu Celeste quel Contento," from "Il Giuramento," by Mercadante, and "Ad una Stella," from a collection of six songs by Verdi which have been practically out of existence for many years. Mr. Reimherr will also feature a group of lovely Japanese folk songs by Kosak Yamada, which he will sing in the original language. His American songs will include works by Cathleen Clark, Frederick W. Vanderpool and Henry F. Gilbert. Edna Sheppard will be the accompanist.

#### Kudisch Recommended by Morini

Alexis Kudisch, one of the principal violinists of the National Symphony Orchestra, taught at the Neues Konservatorium in Vienna before coming to America. On leaving there, Director Oskar Morini gave him a testimonial, reading (in translation) as follows:

Vienna, May 10.

Recommendation or Testimonial

I herewith certify that Alexis Kudisch was for a long time instructor of violin in this institution, and is most warmly recommended as a thorough and highly successful teacher.

(Signed) DIRECTOR OSKAR MORINI.

#### Meador to Sing in Town Hall

Already heard on several occasions this season, George Meador, the tenor, will give a second song recital on Monday evening, March 7, at the Town Hall. Coenraad V. Bos will furnish the accompaniments.

#### Arthur Kraft in New York Recital

Arthur Kraft, tenor, accompanied by Frank La Forge, will be heard in the Town Hall in a program of songs on Sunday afternoon, February 27.

## What Famous Musicians Say of GIULIO SILVA

The Eminent Italian Teacher of Singing, Maestro di Canto at  
the Royal Academy of St. Cecilia, Rome, who is coming to

### The David Mannes Music School

#### PUCCINI:

"Mr. Giulio Silva, who brings you this letter, should not need any introduction but it is a pleasure for me to present to you a musician whose fame as a scholar and a teacher of the art of singing is widespread in Italy and is also known in other countries through his books on this subject."

#### CASELLA:

"Mr. Giulio Silva is one of the very few—if not the only—Italian teacher of singing who has also the most profound qualities of vocal technique, musicianship and general culture."

#### GRADENIGO:

"I appreciate very much Mr. Silva's ability and value, and can testify to the excellence of his teaching, having heard many of his pupils sing. To the highest gifts as a teacher he adds a broad musical culture, artistic talent of the highest class and a deep knowledge of anatomy, physiology and hygiene of the vocal apparatus."

#### PEROSI:

"Mr. Silva goes to America to present to the great public of the United States the art of Italian bel canto. His work on this subject has brought him fame and I cannot speak too highly of this distinguished artist who is an honor to our Italy."

#### BOSSI:

"I am very glad to assure you that Professor Silva is undoubtedly one of the best masters of singing in Italy."

#### SAINT-SAENS:

"I wish you with all my heart all the great success you deserve and which you cannot fail to gain."

#### CONSOLO:

"As a man he is charming and as an artist he is certainly one of the few representative singing teachers of Italy."

#### BUSONI:

"I have the pleasure of introducing Mr. Giulio Silva, who, in his own country, where he enjoys a well-earned and high reputation, is considered one of the prominent artists and teachers of singing. I congratulate you upon the chance of having secured Mr. Silva's abilities for the benefit of your institution."

#### RESPIGHI:

"Mr. Silva is a great master of singing and a profound student of his art. He is also the author of books on musical and aesthetic subjects and adds to a large culture a great talent. He will bring to America our great bel canto method and the brilliant results which he is sure to obtain will be an honor for us Italians."

#### MOLINARI:

"He is an artist who has acquired great celebrity through his deep study of the art of singing and the marvelous results of his teaching. I am sure that America will appreciate the value of this distinguished teacher for the honor of our country."

Letters of appreciation have also been received from Zuelli, Pizzetti, Gallignani, Malipiero, Mancinelli, and others

Appointments may be made now to sing for Mr. Silva after March 1st by applying to

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## BALTIMORE IS TREATED TO A VARIETY OF MUSICAL FARE

Philadelphia and Boston Orchestras Give Fine Programs—  
Local Opera Society Heard—Recitals by Julia Claussen,  
Dambois-Stanley, Austin Conradi Included Among  
the Offerings—Brass Choir Concert

Baltimore, Md., January 20, 1921.—The second matinee of the "Little Lyric" series was given by Eva Gauthier, soprano, and Frank Bibb, pianist, to illustrate the modern tendency in music to use the whole tone scale. Mr. Bibb gave a most interesting and illuminating talk on the songs which were afterwards presented by Mme. Gauthier in her own inimitable fashion, delightfully accompanied by Mr. Bibb.

### MME. CLAUSSEN IN RECITAL.

The third recital in the Music Lovers' course, scheduled to be given by Julia Claussen and Cecile de Horvath, was altered at the last moment, and John Meldrum, pianist, substituted for Mme. de Horvath. Mr. Meldrum's magnificent performance was all that could be desired. Mme. Claussen's art stood supreme, as always, and her magnificent tone thrilled her delighted auditors. The Music Lovers' Course is setting a high standard.

### KNIGHTS OF COLUMBUS CHOIR.

The large choir of the Knights of Columbus, consisting of about 100 voices directed by Ronan Steiner, gave a Christmas concert, at the Lyric, of high artistic merit. The numbers sung were of a Christmas character, consisting chiefly of folk songs of very old religious compositions. They were well presented with promptness of attack and good intonation. The choir is steadily advancing in its work. One of the numbers was a "Hodie Christus Natus Est," composed by the director. It is a fine work of deep religious spirit. The soloists were Edythe Brosius, harpist; Vivienne Cordero, violinist; Mrs. L. S. Goldbach, Cecile Stone and Mary McCloskey, sopranos; Mrs. K. L. Keyes, contralto; Louis Cremona, tenor, and Hubert J. Sturm, baritone.

### BRASS CHOIR CONCERT.

On the day after Christmas a very novel musical affair was given under the direction of Edwin L. Turnbull. This was a sort of community concert of Christmas carols and old hymns, led by a choir of brasses from the Baltimore Symphony Orchestra with John Itzel, conducting. It had been planned to hold the concert out-of-doors, but the inclement weather interfered and the large crowd flocked into the Peabody Concert Hall, which is always hospitably thrown open for such occasions. The affair has caused much favorable comment and should certainly be repeated.

### BOSTON SYMPHONY CONCERT.

Through some mistaken idea, the Boston Symphony Orchestra chose to repeat Brahms' E minor symphony, which was played here so magnificently last month by the Philadelphia Orchestra. It fell quite flat, for a variety of reasons. Alfred Cortot, the soloist, played Saint-Saens' piano concerto in F. The overture to "Le Roi d'Ys," played with fine color, closed the program.

### BALTIMORE OPERA SOCIETY SCORES TRIUMPH.

The Baltimore Opera Society gave two performances of Hänsel and Gretel at the Lyric, December 23 and 30. This correspondent is unable to write of the performances, having been very actively engaged on the stage, as the Witch; but the critics of the daily papers unanimously declared it a production of the highest rank. The opera was cast with Else Melamet as Hänsel; Margarethe Melamet, as Gretel; Dorothy L. Franklin, the Witch; Morris Cromer, Peter; Ernestine Langhammer and Minnie Buckner, Gertrude; Catherine Winston and Martha Carsins, the Sandman; Willanna Tucker, Dewman, Edmonia Nolley was a stage manager, the scenery and lighting were supervised by Howard McAllister, and the costumes designed by Roderick McRae.

### MUNICIPAL PIER CONCERT.

The regular Sunday afternoon concert at the Municipal Pier was given January 8 by Mr. and Mrs. Albert C. Wahle, tenor and soprano, and John J. O'Connor, pianist, through the courtesy of Stieff Brothers Piano Company. The hall was packed, as usual, attesting to the enduring popularity of these concerts.

### BALTIMORE OPERA SOCIETY HONORED.

On January 10 a concert was given at the Metropolitan Club by the Baltimore Opera Society in recognition of the many kindnesses shown the society by the club. Selections from the operatic repertory of the society were given, as well as concert numbers. At the close of the program, the president of the club announced that the Metropolitan Club, which always makes a point of standing behind local initiation in matters musical, was going to furnish and arrange its large rehearsal hall in such a way as to make an attractive musical background for the rehearsals and meetings of the Opera Society; and that, furthermore, the freedom of the whole club house was offered to all members of the society—certainly a handsome recognition of the value of the Opera Society to the city.

### ALBAUGH CONCERT SERIES.

On January 11, at the Lyric, William A. Albaugh presented Helen Stanley, soprano, and Maurice Dambois, cellist. Mme. Stanley sang artistically and with keen musical insight. M. Dambois renewed the fine impression he made at a previous recital at the Peabody Conservatory.

### PHILADELPHIA ORCHESTRA.

The Philadelphia Orchestra, with Ossip Gabrilowitsch as guest-conductor, presented a fine program at the Lyric on January 12. There was no soloist. The program consisted of the overture to Weber's "Oberon," the Brahms C minor symphony, Mendelssohn's "Midsummer Night's Dream"

overture, and the Strauss "Don Juan," the latter number being particularly well played. Mr. Gabrilowitsch conducted with fire and vigor.

### AUSTIN CONRADI IN RECITAL.

Austin Conradi, a young Baltimore pianist who has been on the Peabody faculty for two years, gave last Friday's recital at Peabody Hall. Mr. Conradi, who is a member of a family of high musical ability, shows marked broadening and development with his maturing years. Technically and artistically he is a fine pianist, one whose recitals are always worth hearing. D. L. F.

### Hortense d'Arblay Chosen District President

Hortense d'Arblay was recently elected president of the Empire District by the executive board of the National Federation of Music Clubs. This district, one of the most important in the work of the federation, comprises the states of New York, New Jersey and Connecticut. Among



## ALESSANDRO BONCI

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other duties, Mme. d'Arblay will have charge of the Young Artists' Contests of the district, the purpose of which is to select young singers, violinists, pianists, etc., who are fitted for public appearances but who have been denied the opportunity, and give them their chance in concert.

In the extension work of the New York State Federation of Music Clubs, Mme. d'Arblay has been responsible for organizing a scholarship committee and a committee of arts and sciences to supplement the regular endeavors of the Federation.

The scholarship committee, although functioning but a short time, already has provided scholarships for many talented pupils in singing and in the study of violin, piano, cello and harp. Mme. d'Arblay's plans in this direction already are assuming proportions and promise to be a big factor in the influence of the Federation.

The Committee of Arts and Sciences is bringing into co-operation with the Federation forces not primarily musical but which will aid much in the cultural purposes of the Federation.

## MANY FINE ATTRACTIONS HEARD IN PITTSBURGH

Harvard Glee Club, Philadelphia Orchestra with Gabrilowitsch, Guy Maier and Lee Pattison, Emmy Destinn, Kreisler, Thibaud, Gluck and Zimbalist Make  
January a Busy Month for Local  
Music Lovers

Pittsburgh, Pa., February 3, 1921.—Pittsburgh's musical new year was ushered in under most favorable auspices, when the Harvard Glee Club gave a program built on the foundations of Bach, Handel, and Palestrina. One would search far to find another organization so well equipped and schooled, whose metamorphosis from singers of tweedle-dee to singers of the profoundest musical works has been so complete and satisfying.

The January concert of the Philadelphia Orchestra brought Gabrilowitsch as guest conductor. The Brahms' symphony No. 1 held the place of honor between Weber's "Oberon" overture and Mendelssohn's "Midsummer Night's Dream" music. Gabrilowitsch was probably at his best in the Strauss "Don Juan," which was a rousing climax.

Sunday, January 16, the Friends of Music provided another worthy matinee with Guy Maier and Lee Pattison, duo-pianists. These young artists were given a much deserved welcome, more especially after their reading of the Brahms variations on a theme of Haydn.

After five years' absence, Pittsburgh revelled once more in the art of Emmy Destinn. The prima donna has lost none of her attraction; her singing of the airs from "Pagliacci" and Dvorak's "Spectre Bride" was especially effective and her own songs, given as encores, showed no slight degree of musicianship.

Kreisler and Thibaud within a week gave a fine opportunity to enjoy two schools of violin playing. The virile Austrian and the suave Frenchman were equally fascinating, although neither played programs of any intensity. The loud approbation of Thibaud's Mozart concerto was indeed gratifying; Kreisler's high light was Bach.

The month closed with the joint recital of Alma Gluck and Zimbalist, who once again filled the Syria Mosque with ardent admirers. J. F.

### "My Mother" Endorsed by Singers

"My Mother," often programmed song from the pen of Marx E. Oberndorfer has won the approval of many musicians. The following are a few testimonials that came unsolicited to the publishers, McKinney & Company of Chicago.

"A beautiful song, which I shall take great pleasure in singing in my recitals and other concert appearances."—Clarence Whitehill.

"A charming song."—Edward Johnson.

"It is lovely, sweet and appealing."—Olive Nevin.

"That charmingly simple, but lovely new song, 'My Mother,' by Marx E. Oberndorfer, was heard last evening at Orchestra Hall; the song is a distinct success."—Herman Devries, Chicago American.

"Mrs. Orpha Holstmann's singing of your fine song, 'My Mother,' is very fresh in my memory. I do hope for it a great success."—Bruno Huhn.

"'My Mother,' has the right spirit of pathos, without being over sentimental, which, combined with its humorous individuality and singleness, should make it a desirable song for both professional and student. I will use it with all my professional artists."—Theodore Schroeder, Boston.

"I like the song; it is a charming melody."—Sergei Klubansky.

"A splendid song, good melody and well written."—Karl Buren Stein.

"Charming in melody and sentiment. I shall include it in my repertory."—Helene Kanders.

"A lovely, little song, a real gem."—Ellen Kinsman Mann.

"'My Mother' is just what I have been looking for."—Bertha Beeman.

"It makes a decided hit on all my programs. I have also discovered it to be an unusually good teaching song."—Carl Craven, Chicago.

"'My Mother' should be especially effective for 'Mother's Day,' and it ought to be appreciated by the majority of church goers."—Stephen Townsend.

"I think your song, 'My Mother' is very beautiful in sentiment and melody, and I shall be glad to use it in the repertory of my pupils."—Lena Doria Devine.

### Two Resnikoff Records

In the death, a year ago, of Vladimir Resnikoff, the blind Russian baritone, the concert stage lost a vital song interpreter. Shortly before his death Resnikoff made records of two of his most distinctive folk songs, "The Volga Boatman" and the unaccompanied "Song of the Vagabond." Though blind since the age of three, with no memory of color or light, he was all vagrant light and color. It is a great pity that only recorded songs should remain of a singer whose art was such as his. So vital and unmistakable was every phrase, every word, that the listener without knowing the language could persuade himself into the belief that he knew every word of it.

### Judson House Engaged for Albany

Of the younger American tenors, Judson House is rapidly assuming a place in the realm of music where his services are becoming more and more in demand. One of his latest engagements is to sing for the Mendelssohn Club of Albany in that city on February 24 in a performance of "An American Ace." "And I was only in the infantry," sighs Mr. House.

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# CYRENA VAN GORDON

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"CYRENA VAN GORDON CALLED THE REAL BRUNNHILDE."

"VAN GORDON AS BRUNNHILDE SCORED A TRIUMPH."

"THE AUDIENCE RECEIVED A THRILL WITH THE OPENING CRY OF THE VALKYRIE."

"HER PIANISSIMO WAS TRANSLUCENT AND WARM AS GALLI-CURCI'S EVER WAS."

"WITH HER DELINEATION OF BRUNNHILDE VAN GORDON JUMPED, IN ONE NIGHT, INTO AN OPERATIC STELLAR POSITION."

"SHE ELECTRIFIED HER AUDIENCE WITH THE GLORY AND VOLUME OF HER VOICE. HER JUNOESQUE STATURE AND THE OPULENCE OF HER VOICE MADE HER SEEM AS IF THE ROLE HAD BEEN WRITTEN FOR HER ESPECIAL BENEFIT."

"CYRENA VAN GORDON'S BRUNNHILDE—TO WHAT CAN WE COMPARE IT? ONE CAN FIND COUNTERPART IN THAT OF HER DECEASED COMPATRIOT, LILLIAN NORDICA."

"THE OPERA GAVE MISS VAN GORDON HER GREAT MOMENT."

"OPERA LOVERS PROCLAIM HER WORK IN THE VALKYRIE A TRIUMPH FOR ART WORLD. AMERICAN GIRL'S VICTORY PUTS HER IN FORE RANK."

"A GREAT TRIUMPH FOR A YOUNG AMERICAN ARTIST."

"SHE IS FILLING THE LATE CAMPANINI'S PREDICTION:—'YOU WILL ONE DAY BE ONE OF THE GREATEST SOPRANOS OF THE AGE.'"

"IT WAS BEAUTIFULLY SUNG AND SPLENDIDLY ACTED."

"SHE WILL TAKE HER PLACE WITH THE GREAT INTERPRETERS OF THE ROLE."

"CYRENA VAN GORDON, AS BRUNNHILDE, IS A STRIKING PERSON TO LOOK AT, AND WITH A VOICE THAT MATCHES HER BEAUTY."

"VAN GORDON'S WAR CRY AT THE OPENING OF THE SECOND ACT WAS STUNNING. THE TONE, RICH IN QUALITY, POURED FORTH AS FROM AN ABUNDANCE AND ABSOLUTELY IN TUNE."

"CHICAGO SINGER SCORES TRIUMPH. THE OUTSTANDING FIGURE OF VERDI'S TUNEFUL OPERA, 'IL TROVATORE,' WAS NOT THE LEONORA, ALTHOUGH ROSA RAISA SANG THE PART WITH GORGEOUS VOICE; NOR WAS IT MANRICO, THE TENOR ROLE. IT WAS THE OFT NEGLECTED PART OF THE OLD GYPSY WOMAN, AZUCENA, SUNG BY AN AMERICAN GIRL, CYRENA VAN GORDON."

"SHE HAS DEVELOPED, SINCE LAST SEASON, FROM AN EXCELLENT CONTRALTO, INTO A SUPEREXCELLENT ONE."

"SHE SINGS AZUCENA AS THOUGH THE ROLE HAD BEEN CREATED FOR HER VOICE ESPECIALLY. AND THIS IS NO FAINT PRAISE."

"EACH YEAR HAS FOUND HER A BETTER ARTIST THAN THE ONE BEFORE."

"CYRENA VAN GORDON, AS AZUCENA, SANG ADMIRABLY."

"SHE STOOD OUT A SHINING LIGHT IN THE PERFORMANCE, AND SHE EARNED FIRST HONORS BY HER BRILLIANT SINGING AND ACTING THROUGHOUT THE EVENING."



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### AS BRUNNHILDE IN "VALKYRIE"

"IT IS ONE OF THE VOICES OF THE CENTURY."

"THE SENSATION OF THE OPERA WAS THE OFT NEGLECTED PART OF AZUCENA."

"CYRENA VAN GORDON'S RICH CONTRALTO WAS AT ITS BEST AS ORTRUD."

"SHE MADE A MAGNIFICENT ORTRUD DRAMATICALLY, AND MADE A POWERFUL IMPRESSION BY HER SUPERB SINGING OF HER GREAT SOLO."

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"CYRENA VAN GORDON WAS THE BEST AMNERIS SEEN OR HEARD IN YEARS."

"THE AMNERIS OF CYRENA VAN GORDON STOOD FORTH AS AN EMINENTLY REGAL PORTRAYAL AND WAS ALSO VOCALLY IMPRESSIVE."

"MISS VAN GORDON AS AMNERIS, A BEAUTIFULLY SUNG PERFORMANCE OF LARGE DIMENSIONS."

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## EARLY DAYS OF MUSIC IN LONDON

by A. T. King

During the reign of Charles II England had quite a goodly number of musical composers. It was said of this Charles that he "was not a profound musician, but he knew what sort of music he liked, and on one point his mind was made up—he did not like the music of the elderly composers who had survived the Protectorate."

Pelham Humphreys was sent to Paris to learn of Lulli about the newest in music, and it was his pupil, Henry Purcell (1658-1695), who was undoubtedly the most famous of his time. Others were Dr. Charles Coleman, Orlando Gibbons, Capt. Henry Cook, Henry Lawes and George Hudson. In church music there were, besides Purcell, Dean Aldrich, Dr. Greene, Dr. Croft, Humphrey and Dr. Blow. Of Dr. Blow it is said that he almost equaled Purcell.

Purcell's lyrics to Dryden's "Arthur" caused a tremendous sensation when first heard, and even now "that exhilarating chorus 'Britons Strike Home'" excites enthusiasm in England.

## MARY'S LOW-BROW TASTE.

Queen Mary who reigned from 1688 to 1694, being informed that she ought to patronize the great composer Purcell, invited him to play before her. He took with him Mrs. Robinson, considered the greatest singer of the day. Together they sang to their royal patroness some of the very choicest of their "harmonies." The unmusical queen found this very tiresome and asked Purcell to play a jig and Mrs. Robinson to sing a ballad.

When an Italian opera company was singing in London, it was customary for the singers to sing at the Roman Catholic Church of St. Anselmo and Cecilia. Once on a Sunday afternoon, H. R. H. the Duke of Sussex was in the gallery. The vocalists included Mme. Malibran, Mlle.

Naldi and Manuel Garcia. Malibran and Naldi were singing a duet which was interrupted by a mighty snore. The great singers paused and the Duke was awakened. Then to the consternation of all present he made the celebrated remark: "Damn! Where the devil am I?"

As late as 1846 a requiem mass was sung in the Roman Catholic church of St. Anselmo and Cecilia. It is the oldest place of Roman Catholic worship in London. The mass was for the repose of the soul of Giuditta Grisi, sister of Giulia Grisi, who together with Persini, Tamburini, Rubini and Lablache, sang in the choir a dirge composed for the occasion.

In 1674 England boasted of some fine musicians, among them Mrs. Knight whose voice was of "angelic beauty," and Rachel Jacobs, who sang like a "Seraph in the Heavenly Choir." Then there was Dr. Waldegrave, who played the harpsichord better than Signor Francesco, an Italian who was in London after winning great success in Paris.

## THE NOVELLOS.

It was in Frith Street, Soho, that Vincent Novello, who is said to be "the father of cheap music," began his career in a small shop above which he lived with his talented family. He was a Genoese who, for political reasons, had taken refuge in England. It was in Frith Street that his daughters, Mary, afterwards Mrs. Cowdin Clark, Clara, Countess Gigliucci and Sabilla Novello, who died not so many years ago, spent their childhood and youth. Mr. Novello's son, Alfred, was a fine bass singer, who succeeded his father in the business. In the drawing room over the shop many of the finest musicians of the day were heard. Malibran often sang, her second husband, Beriot, who was a composer, playing her accompaniments. Here Mendelssohn and Chopin played and Mlle. Naldi, with

Naldi (her father), Rubini and Lablache, sang duets and quartets. Charles Lamb and his sister, and Leigh Hunt often came, and Charles Cowden Clark, who was another visitor, married Mary Novello.

## "QUIET IN THE PIT."

During the first half of the Victorian era, which left much to be desired from the artistic point of view, there were two Italian opera houses open during the season, Her Majesty's (the name changed from "His" and again changed when Edward VII came to the throne), and Covent Garden. At these houses only four performances a week were given. As a rule it was only those who belonged to society, with a capital, who attended. The pit at Her Majesty's was much larger than now and the seats cost \$2.50. Grisi and Mario were in their prime; Alboni, contralto; Sontag, Bosio, Signor Ronconi and Lablache were the favorites of the musical world. Wagner had hardly been heard of, although many of his operas had been offered to every opera house in Europe, and, as is well known, been rejected. But of all the singers of her day, Jenny Lind was the favorite. She made her first appearance as Alice in "Robert le Diable" on May 4, 1847. Her success was overwhelming.

It is said that the reason for Jenny Lind leaving the operatic field for the concert stage at an early period in her career was from conscientious scruples, suggested by the Bishop of Norwich.

While opera was patronized almost exclusively by the aristocracy, with excellent singers and "superb" scenery, nobody paid any attention to the singing, and one night the noise was so great that Mme. Catalini, "the most brilliant prima donna of her day," became so annoyed that she lost patience, loudly proclaimed her annoyance and refused to go on with her part.

## Stavrovsky Gives Song Recital

Marion Stavrovsky, dramatic soprano, who has attained her vocal ability under Ralfe Leech Sterner's instruction at the New York School of Music and Arts, gave a program an hour long at headquarters, February 3, singing seven arias and nine songs in this brief time. The way she did it and the freshness of her voice at the close is the best testimony of her manner and method of singing. The



MARION STAVROVSKY.

Dramatic soprano, with her teacher, Ralfe Leech Sterner, of the New York School of Music and Arts.

arias included "Pace, pace," "Tacea la Notte," "Ritorna Vincitor," "O Ciel Azzuri," "O Don Fatale," all by Verdi; "Voi lo Sapete" (Mascagni) and "Suicidio" (Ponchielli). Then followed songs by Ronald—"Prelude," "Down in the Forest," and "Love, I Have Won You;" Curran's "Dawn," Stephens' "The Nightingale," Rogers' "The Star" and "Song of the Open," d'Hardelot's "In the Great Unknown," and Scott's "The Jasmine Door." To these at the close she added as encores "I Came with a Song" (La Forge) and "Spirit Flower" (Campbell-Tipton). This program is given in full, for it shows the vocal range and capacity of Miss Stavrovsky, as well as the high ideals guiding her singing, for no ordinary singer can encompass such a list without "hitching her wagon to a star." The fine voice of the youthful singer, her control of it, her warm musical temperament, all shone in splendid manner, and it was a justifiably proud mother who heard and witnessed all this sung from memory in a way befitting an old hand at the game, unexpected in one so young. Her poise, interpretation and self control were remarkable. Four beautiful bouquets were handed her, and the long continued applause and personal congratulations came as a spontaneous tribute, in which her teacher, Ralfe Leech Sterner, shared.

## Activities of Ruth Clug

Ruth Clug, pianist, is distinguished among the artists who have made a substantial success this season. Her first recital was given at Aeolian Hall on October 19, and immediately after she was engaged to appear at the National Arts Club as soloist and with the Dante League. Her second recital was at Jordan Hall, Boston, when she won high praise from the critics and aroused her audience to much enthusiasm. On Miss Clug's return to New York, she was heard at the Hotel Astor by a large audience. Sunday afternoon, February 5, the young artist was soloist with the New York Symphony Orchestra and played the piano part in the Saint-Saens symphony. Miss Clug's next recital will take place on Monday afternoon, February 28, at Aeolian Hall.

## Estelle Liebling to Give New York Recital

Mme. Estelle Liebling will give a recital at Aeolian Hall, Tuesday, March 15, with a program of songs in English, French and Italian, and it will include some of the numbers with which she made so excellent an impression at her recent recitals in Chicago and Boston. Prior to her New York recital Mme. Liebling is booked for several appearances alone, and one joint concert with Riccardo Stracciari, at Springfield, Mass., on March 3.

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## TORONTO HAS BUSY MONTH

Large Audience Grets Final "Nine o'Clock" Concert—Tetrazzini Given Cordial Reception—New Choral Body Heard—New Work Finds Favor at Chamber Music Concert—Levitzi Delights in Recital—Introducing Cyril Scott—Two Recitals at Canadian Academy of Music—Martinelli Scores with National Chorus

Toronto, Canada, January 28, 1921.—The last of the series of "Tuesday Nine o'Clocks" was greeted by a large audience of musical and society people, on January 4, when the program contained Boellman's sonata for piano and cello, splendidly played by Senor Guerrero and Boris Hambourg. The work had not been previously heard by the writer, and proved to be a grateful composition, containing happy melodies, and considerable originality, although nothing startling in the way of rugged exaggeration, as is so often noticed nowadays. As in the two previous concerts of this series, Campbell McInnes was the assisting vocal artist, singing a group of six French songs, and two numbers by J. S. Bach. His winning and refined singing again appealed to the audience, he being frequently recalled. George Reeves again proved himself a most admirable accompanist. The closing number was Dvorák's "Dumky" trio for piano, cello and violin (Senor Guerrero, Jan and Boris Hambourg), which found instant favor.

## TORONTO WELCOMES TETRAZZINI.

Under I. E. Suckling's management, Massey Hall was overflowingly filled on the return recital of Mme. Tetrazzini after an absence of six years from this city. When the huge audience first caught sight of her as she appeared she was greeted with deafening applause and all her numbers were persistently encored. The great singer was kindness itself, for she gave many extra numbers, some grave and some gay. Her opening numbers were "Caro Nome" from "Rigoletto," and the mad scene from "Lucia." These she sang with great brilliancy and ease. Assisting her were Max Gegna, cellist; J. Henri Bove, flutist, and Francesco Longo, pianist. The cellist's principal number was Boellmann's symphonic variations, which he played with much finish, expression and skill. Mr. Bove's flute solos and obligatos were delightfully played, his tone and technic being of excellent character, and the pianist likewise showed himself a sympathetic accompanist.

## NEW CHORAL BODY HEARD.

The McMaster Women's Chorus, recently organized by Conductor De Alton McLaughlin, gave a concert in Castle Memorial Hall, and succeeded in winning much applause and recognition by reason of the refined and well balanced singing. The soprano section disclosed a mellow richness of tone, which blended most agreeably with the dulcet altos. In the "Village Wedding," by Flotow, they sang with fanciful exuberance, and in other numbers displayed a fine control of tone shading and excellent intonation. Mrs. Russell Marshall, who assisted, sang with that freshness of voice which has been so often admired, "One Fine Day," from "Madame Butterfly," and the "Robin's Song" by Howard White. To these, encore numbers had to be added. Dr. F. H. Kirkpatrick, who is well known as an excellent reader, contributed to the program, and three pupils (young boys) of Luigi Von Kunits, played the Handel "Largo" for violins with smooth tone. Their names are Castor Davidson, Manny Roth and Louis Greenway.

## NEW WORK FINDS FAVOR AT CHAMBER MUSIC CONCERT.

A large and enthusiastic audience was in attendance at the chamber music concert, the third of the present series, at the Canadian Academy of Music on the evening of January 13. The interest in all these concerts is manifest, but was doubly so in this instance owing to the fact that the first public performance of a new sonata for viola and piano by Luigi Von Kunits—violinist, teacher and leader of the Academy String Quartet—was a feature of the program. The work, written in classic form, has four movements, and is replete with musical and scholarly writing. On first hearing one cannot venture an opinion as to the merits of any particular movement, except to say that the melodies are well brought out, some haunting; the harmonies, abundantly varied and delightful in suggestion and the workmanship excellent for both instruments. Mr. Von Kunits played the viola with admirable effect, and the piano part was well rendered by F. S. Welsman. The Academy String Quartet contributed Beethoven's G major quartet, op. 18, with that refinement of detail and expression characteristic of these players. Additional variety was given by John Detweiler, baritone, who sang a group of

songs with distinction and success. Dr. Ham, his teacher, was the accompanist.

## LEVITZKI DELIGHTS IN RECITAL.

The brilliantly dashing Russian, Mischa Levitzki, under the direction of I. E. Suckling, gave a recital in Massey Hall on Monday evening, January 17, and once more demonstrated his splendid gifts as a pianist of the first order. In the Chopin fantasia, op. 49, he disclosed, not only a magnificent technic, but beautiful tone color and phrasing, and a lofty regard for sanity in the varying tempos and contrasts. In works like Liszt's "Campanella" and Schultze-Evler arrangement of the "Beautiful Blue Danube," he let loose his virtuoso powers and created intense enthusiasm. Levitzki is a great player, sincere, temperamental—which, however, is beautifully balanced—and interesting, no matter at what angle he is judged. After the recital he was entertained by Colonel and Mrs. A. E. Gooderham, and the directors, at the Canadian Academy of Music.

## INTRODUCING CYRIL SCOTT.

On Friday, January 21, the famous composer, Cyril Scott, was introduced to a Toronto public in a piano recital of his own compositions, by Norman Withrow, manager of Massey Hall. He was enthusiastically received by a large crowd of his admirers and music lovers generally. The sonata, which had its first public hearing on this occa-

"Sang with much grace and with felicitous and characteristic expression. Her French diction is excellent."—*New York Times*.



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sion, contains some haunting motives which are wonderfully woven with other material, and among musicians created not a little enthusiastic comment. Mr. Scott's playing is brilliant and rich in fancy, and he was many times recalled and encored.

## TWO RECITALS AT CANADIAN ACADEMY OF MUSIC.

On January 25, in the hall of the Canadian Academy of Music, Helen Hunt, a young Canadian girl, pupil of Luigi Von Kunits, gave a violin recital playing several classic and modern works with excellent tone, style and technical finish. She had the assistance of Victor Edmunds, a tenor, who sang several songs to the well played accompaniments of his teacher, Signor Morando.

There again on Wednesday evening, Marley Sherris, an excellent baritone, gave a vocal recital. He was much applauded for his artistic singing. Harvey Robb, a brilliant local pianist, a pupil of Forsyth, played his accompaniments with sympathetic skill.

## MARTINELLI SCORES WITH NATIONAL CHORUS.

On January 27, Massey Hall was completely sold out on the occasion of the annual concert of the National Chorus, Dr. Albert Ham, conductor, with Giovanni Martinelli assisting. The chorus displayed some most charming and delightful singing, with great unanimity of expression. Works by English and Russian composers were on the program. Dr. Ham conducted in his usual unostentatious

and convincing manner. Mr. Martinelli, who is a great favorite here, sang gloriously. His elastic, noble voice found full play in a number of arias and songs, and the recalls were so numerous and hearty that many encore numbers had to be given, and then the big audience wanted more. The chorus was likewise persistently cheered, and certain numbers had to be repeated. W. O. F.

## Verdi Club Gives Matinee

Florence Foster Jenkins, founder and president of the Verdi Club (Enrico Caruso is an honorary member), guided the program prepared for the matinee of February 11, at the Waldorf-Astoria Hotel, with her usual grace and promptness. It was of much variety, beginning with announcements of interest by the president, one being that most of the program of the day was to be given by members of the club. Lucille Colette, violinist, played to the harp accompaniment of Grace Niemann, pieces by French composers, and later Chopin and Hubay pieces, all with grace and charm. Marianne Vota (Chev. Seismitt-Doda at the piano) sang contralto arias and songs by Verdi, Saint-Saëns, Bizet, and Doda's new "Revelation," showing herself a good singer. Luisa Carlucci was effective as a soprano, singing "Caro nome" (Verdi), with Chev. Eduardo Marzo at the piano, adding an encore. Little Aurora V. Mauro-Cottone, who appeared last season with success, again showed her skill as pianist in pieces by Van den Gheyn, Grieg, and her father, Melchiorre Mauro-Cottone, the last ("Tamburino Siciliano") being only a fortnight old. Harry Wagstaff Gribble gave a group of musical monologues, Mary Thornton McDermott at the piano, of which "The Little Soul" was much liked. Miss Niemann played harp solos by Thomas and Loukine, and Mr. Mauro-Cottone furnished accompaniments with the taste and skill distinguishing his playing.

The bright colored flags and the opening singing of "The Star Spangled Banner" reminded hearers of the Lincoln Birthday due, and on the stage were displayed many photographs of the actors who were to collaborate in the Italian Red Cross benefit performance under Verdi Society auspices on February 14.

## Mrs. MacDowell Pleases at Kewanee Club

Kewanee, Ill., February 1, 1921.—Under the auspices of the Woman's Club of this city, a manufacturing town of 17,000 population, Mrs. Edward MacDowell, widow of the well known composer, recently was heard in a fine program at the First Congregational Church, which was crowded to capacity. The program as presented combined three distinct features, which contributed an evening of much artistic enjoyment. It opened with a brief biographical sketch of Mr. MacDowell, together with a word or two about the MacDowell Colony at Petersboro, N. H., and was followed by stereopticon views of the colony. The piano recital was the final and most appreciated part of the program. According to one of the local papers, "The latter part of the entertainment comprised a number of piano selections, ranging from grave to gay. Mrs. MacDowell gave a brief and interesting sketch in regard to the writing of each selection and her rendition was decidedly pleasing, her masterful technic being supplemented by a sympathy and understanding of the several compositions, which came with her intimate association with the great composer, whose changing mood was skillfully portrayed in the recital. Included in the selections were: 'Will o' the Wisp,' largo from 'Sonata Tragica,' 'Rigaudon,' 'From a German Forest,' 'Of Brer' Rabbit,' improvisation and 'March Wind.' Mrs. MacDowell was greeted with continued applause at the conclusion of the program, and she responded with two encore numbers, including 'Monologue' and 'Witches' Dance.' The recital was a great success and a neat sum will be realized by the Woman's Club. This morning Mrs. MacDowell left for Springfield, where she will appear in a recital this evening." K.

## Sixteen New York Engagements for Levitzki

When Mischa Levitzki plays his farewell for two seasons at Carnegie Hall on March 7, it will be his sixteenth appearance in Greater New York this season, a record which very few artists achieve. He will then have played twice each with the New York and National Symphony Orchestras and once with the Detroit Orchestra. He will have two Carnegie Hall recitals to his credit, and his other dates include two appearances for The Bohemians, a joint recital with Sasha Jacobsen, another with Harold Bauer, Jacques Thibaud and Sasha Jacobsen, a third with Lenora Sparkes and Lajos Shuk, a concert with the Letz Quartet and also one with the Flonzaley Quartet for the Beethoven Society, a concert with Frances Alda and Fritz Kreisler at the New York Hippodrome and an appearance at the Biltmore Morning Musicales.

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### Godowsky Master Class for Chicago

The Horner-Witte Management of Kansas City, managers of Mr. Godowsky's Master Class last year, will take the 1921 class to Chicago, beginning June 13 and ending July 17, instead of holding it in Kansas City. Although Kansas City is centrally located in the Southwest and easily accessible to Southern students, nevertheless, because so many who attended the class last year expressed a desire to come again, Mr. Witte has decided to hold the next class in Chicago, thus bringing it within reach of busy Chicago pianists and teachers who wanted to attend last year but could not be away from their work for five weeks so early in June.

It is well known that Mr. Godowsky is very pleased with the manner in which the Horner-Witte Management handled his Kansas City Class, for it was due in no small degree to their fine work that last year's class was the largest and most successful of any he has held—125 pupils attending. The writer was present when Mr. Godowsky highly praised Mr. Witte's work to a representative at the Managers' Convention in Chicago last year and told of his pleasant association with him. The Kansas City Class drew students from practically every state in the Union, many from California, New York and Canada. Thus, with the success of the 1920 class behind them, the Chicago class will undoubtedly be a large one.

The class this year will be the first one to be held in Chicago and probably the last one Mr. Godowsky will hold in America, as he plans to tour the Orient next season and will be too busy to do any teaching. Because of the unusual advantages which Chicago offers through its summer concerts—Ravinia Park opera season, its fine beaches and bathing facilities—the Chicago Master Class will be especially attractive, allowing the student to combine vacation with study. The first Master Class Mr. Godowsky held in America was at Los Angeles, his home since becoming an American citizen. Others soon followed at San Francisco and Portland, Ore. Though somewhat new in this country, they are an older feature in pianistic circles in Europe, where some seventeen years ago the Austrian government organized a Master School in Vienna and offered the post of director-general to Mr. Godowsky in preference to the Vienna masters. Appreciating the offer thus conferred upon him, being equipped as no other pianist, he, however, would not accept because of his many concert engagements and recommended Emil Sauer who became the first director of the Institute. Subsequently Sauer was succeeded by Busoni, but destiny took a hand and after Busoni's short period of directorship, the Austrian government granted all of Godowsky's demands, and he became director of what he eventually developed into the greatest school of piano playing on the continent, the prestige of which soon spread throughout the world. And justly so, for Godowsky was the school.

There are not many serious pianists who have not felt the power and inspiration of his genius for all that is best in the art. "I doubt if there are many pianists today," says Josef Hofmann, "who have not learned something from Godowsky. I know I have and I am grateful for it." And DePachman, referring to his own playing, once told

James Gibbons Huneker, as he relates it in his new book, "Steeplejack": "We are all woodchoppers compared to Godowsky." But perhaps the most fitting tribute any artist has paid him was the remark Alexander Raab recently made to the writer: "The time is coming when pianists will say, Liszt, Rubinstein and Godowsky." J. G. H.

### Hempel's New York Recital

Frieda Hempel will make her final New York appearance this season at the Hippodrome on Sunday evening, February 27. Schubert, Schumann and folk songs will alternate with some of her most popular arias, and there is to be a duet with Alessandro Bonci, who appears in joint recital with her.

Miss Hempel is in the midst of the busiest season of her career. It began with the Jenny Lind centennial concert, October 6, ten days after the prima donna landed in New York from her three months' vacation in Switzerland, and she has not had an open date since. She was back in New York at Christmas time for "The Messiah," gave her own recital on January 5, sang in the Mozart concerts of the historical cycle which the New York Symphony Society is giving with Walter Damrosch conducting, and two weeks ago sang in another pair of concerts with the Symphony Society. Many universities have been included in the long tour, the latest concerts being with the Harvard Glee Club, February 17, which was followed by a recital at Princeton University, February 19. Six performances with the Chicago Opera Association marked the early part of the season, and on March 19 she again joins the Chicago company on the tour to the Coast, singing in "Martha," "Rigoletto," "L'Elisir d'Amore," and "Traviata."

Miss Hempel's appearance at the Hippodrome will be her ninth concert in New York this season.

### Steeb Draws Large Ticket Sale in Ontario

Reno, Nev., enjoyed the recital which Olga Steeb gave there on January 17, and many in the audience refused to leave the hall until many encores had been granted. The large and beautiful auditorium of the Chaffee Union High School (Ontario, Cal.), was completely filled to hear this splendid pianist in recital on January 28, when she appeared in the regular Behymer course. Miss Steeb is said to have drawn the largest single ticket sale since



FRIEDA HEMPEL,  
Soprano.

the inception of these courses in Ontario. Vociferous applause followed every number she played.

### Twelve Eastern Dates for Graveure

Louis Graveure, who is having such a successful tour of the Pacific Coast, was booked twelve times last week for dates in May in the Eastern territory for this season. After June 1 Mr. Graveure leaves for Europe.



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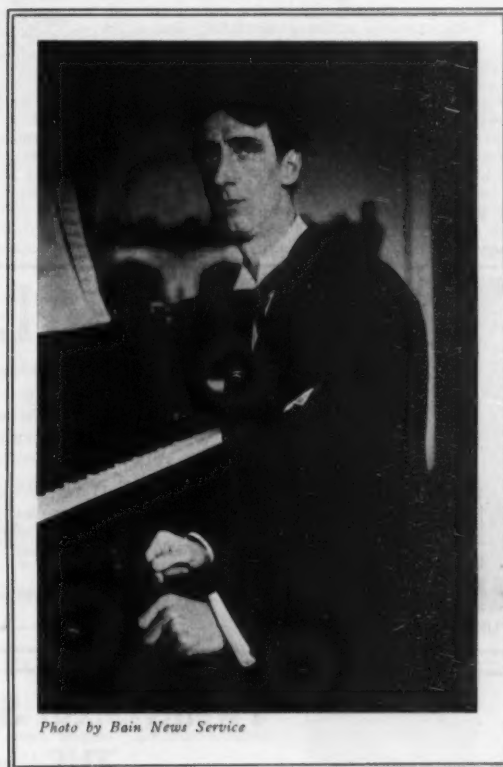
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## ROSA RAISA RE-ENGAGED FOR TWO MORE SEASONS WITH CHICAGO OPERA ASSOCIATION

Famous Singer Says in Exclusive Interview with the MUSICAL COURIER That in America "Bernsteins" Are on the Same Footing as Were the Romanoffs in Russia—Asserts That Mary Garden Could, if She Wanted to, Be President of the United States—All Impresarios Are Alike to Her—She Does Her Duty—She Believes in Hunches

By appointment on Friday afternoon, February 11, a representative of the MUSICAL COURIER called on Rosa Raisa-Rimini at her apartment in the Hotel Ansonia, New York. Being ushered into the parlor, the reporter was introduced to the father and young sister of the diva. After informing him that her father did not speak or understand English, French or Italian, the great singer told him in German that she would be away only five minutes. She invited her interviewer to another sitting room where the following conversation took place, which was interrupted only a half hour later by the arrival of another visitor. This reporter is not indeed a "seat warmer," but when he gets somewhere he never leaves until he has secured his story, and as Mme. Raisa-Rimini wanted to speak on any topic rather than the Chicago Opera Association and as he desired only to hear about her connections with that institution, the conversation had to be adroitly piloted to get news for the readers of this paper.

"Ask me any question not concerning the Chicago Opera Association and I will answer you frankly," began the diva, as soon as we were seated around a large table.

"All right. First of all, then, do you believe in hunches?"

"Yes, I do."

"Good; I think we will get on nicely, as I too believe in them; but I don't follow mine, except today. I take it for granted you will tell me something most interesting. But, you—do you always follow your hunches?"

"Surely. You see when I was a little girl way back in Russia, I was already a dreamer. I played at being a singer as other children pretend to be grown-ups. I was in my fancy a prominent singer traveling all over the world, and I had for my audience my family and a few little girls of the neighborhood. My hunch was a good one. I followed it. Then later on, before Campanini first heard me sing, I wrote my father, who was in Russia, to go to the synagogue and light two candles for my late mother, asking him to pray to her to watch over her child, who was to be made a big star if the maestro saw in her any promise. My second hunch was again a good one, as Campanini gave me my chance and I made good."

"Then, later in my life, I met Rimini. I had a hunch that some day he would become my husband and when that dream was realized, I felt that I was the happiest

woman in the world, especially since we both had received our first citizen papers. We wanted to be full-fledged citizens of a country that had received us, my father, sisters, brothers, husband and myself, with open arms. A great country where the Bernsteins (Mme. Raisa's family name) are on the same footing as were the Romanoffs in Russia."

All this was very interesting, but far from the object desired. A loop hole having been presented, the reporter saw his chance and seized his opportunity, saying abruptly, "Yes; this is indeed a great country, where a woman can be made manager of such an important company as the Chicago Opera Association."

COULD BE PRESIDENT.

"Oh, Mary Garden. If she wanted to, she could be President of the United States. Brains, my dear sir, count, and she has them developed and knows how to use them. I could not be an impresario, but she can. She has the stuff of which big Generals are made."

"Then you admire Miss Garden?"

"Certainly, but let me assure you that as a business proposition all impresarios look alike to me. I always work hard. No matter who is at the helm, I do my duty. The management knows my repertory and I never go to the theater at which I appear unless it is to sing or to witness a performance; in the latter case, only to enjoy myself and I leave the theater with the crowd, considering myself solely a spectator and not a member of the company."

"Do you like to sing in this country, outside of Chicago and New York City?"

"Yes, in every city where I sing I am glad to appear, although really I consider Chicago our home. I am glad to be going to California, where Campanini first took me. It will be good to be among friends."

IS RE-ENGAGED.

"Are you re-engaged for next season?"

"Yes, for two more years. Last season Herbert M. Johnson, then executive director, re-engaged me at my own figures for three years, with an increase each year."

"Is Mr. Rimini re-engaged too?"

"Surely. He too was signed for three more years by Mr. Johnson."

"In what new opera will you be heard next season?"



Photo by Maurice Goldberg.

ROSA RAISA,

Dramatic soprano of the Chicago Opera Association.

"This is not for me to answer, but one thing is certain—that the Italian repertory will live in the musical world as long as the earth goes around. Miss Garden is aware of that, too, and this can indirectly answer the silly remarks attributed to her regarding her dislike for Italian opera as well as Italian operatic artists."

It was at that moment that a barking of her Mexican poodle and the arrival of a master Boston Bull announced the coming of another visitor, so the reporter allowed the gracious Rosa Raisa-Rimini to escort him to the entrance door and thanked her for having answered most directly the questions put to her. He bade her goodbye, remarking at the threshold that in the many years they have known each other, she had never granted the MUSICAL COURIER an interview and that this one must be followed by others later on.

Going down in the elevator the reporter soliloquized as follows: "Not so very bad. Eh, what?" RENE DEVRIES.

### Edith Mason Sings Three "Hoffmann" Roles

A cable to the MUSICAL COURIER from Raul Gunsbourg, director of the opera at Monte Carlo, dated February 14, said: "Edith Mason accomplished the unusual feat here last evening of singing all three soprano roles in 'The Tales of Hoffmann.' The occasion was a veritable triumph for her. It is impossible to have more talent, voice and charm than she has."

The account of the opening of the season on February 1, as written by the critic of the Petite Monégasque of February 2, had the following to say of Miss Mason, who sang Salome in the first production, "Herodiade," by Massenet: "Edith Mason in the role of Salome—as in so many others—deserves the just tribute of our admiration. Exquisitely beautiful in the costume of the dancer of Judea, this marvelous artist, whom we applauded with so much joy last season, thrilled us once more by the impeccable charm of her singing united to her splendid tragic acting. It is unnecessary to seek out special points of praise for Mme. Mason's singing; hers is a perfect art—taste, style and science uniting in the fullest harmony. Such artists are too rare for us to withhold fullest expression of our approbation, an echo of the warm reception which was given her by the public."

### Gottlieb Conducts Symphony Orchestra

The first public concert by the Park Council Symphony Orchestra, Jacques L. Gottlieb, conductor, was given in Public School No. 37, in East Eighty-seventh street, New York, on Monday evening, February 7. The Park Council Symphony Orchestra, a community orchestra of sixty men and women, was recently formed by the American Orchestral Society in co-operation with the Park Community Council. Mr. Gottlieb presented the following interesting program: Allegro con grazia, from the "Pathétique" symphony, Tchaikowsky; suite, "From the South," Nicodé; "Russian Romance," Friml; "Hungarian Dance," Brahms; gems of Tchaikowsky (arranged by Otto Lange); plantation songs, arranged by Lampe, and the Coronation March from Meyerbeer's "Le Prophète." Elda Laska was the soloist, singing "Ah, mon fils," from "Le Prophète," Meyerbeer; "Seguidilla," from "Carmen," Bizet, and a group of songs.

### Reyes Recital, March 3

Juan Reyes, the Chilean pianist, whose first recital last month revealed talent of a high order, will be heard again at Aeolian Hall on Thursday afternoon, March 3.



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# MUSICAL COURIER

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NEW YORK THURSDAY, FEBRUARY 24, 1921 No. 2133

They certainly like Maria Barrientos in South America. Bonetti is taking her to the Colon at Buenos Aires as principal coloratura for the coming season, and the price is rumored to be \$2,500 per performance. Quite a little more than she ever got on the north end of this continent.

There were a few anxious days last week, but it looks decidedly bright now and the chances are very strongly in favor of Enrico Caruso's magnificent constitution pulling him through. May he live to sing to us with that matchless and never-matched voice for many years to come! And whether or not he can sing to us again, may he live for many years!

Italy—or, more particularly, Milan—which is rather overcrowded with such things, now has a new "revista teatrale," "Il Teatro Moderno," the first number of which has just come to our desk. This is to be a monthly, and is much more elaborately gotten up than most of the reviste. Also its scope is wider, as it concerns itself not only with opera, but with the regular theater, dance and even the movies. Gianetto Bongiovanni is the editor and Mancini-Tirelli, the director.

Many people will recall Carl Burrian, one of the German tenors who used to "howl" in the Metropolitan in pre-war days, although Carl was decidedly less howly than some of them. The other day in Prague, where he now lives, a waiter, so the story goes, who had some grudge against him, put a little poison in his wine. Luckily Carl was not feeling so thirsty as usual that afternoon, so he managed to recover from the effects after having been seriously ill for several days. The debating society will now consider the subject: "What is the easiest way to dispose of superfluous tenors?"

The critical fraternity of New York suffered its second severe loss within a week in the death of Sylvester Rawling, for twenty-seven years music critic of the Evening World and music writer on the Morning World for several years previous to that. His character cannot be better summed up than in the words of one of his colleagues on the Evening World: "Sylvester Rawling was a lovable man—a man's man, of strong convictions and unlimited courage. His unswerving devotion to what he deemed right and his outspoken hostility to what he considered wrong were his most marked characteristics." He genuinely loved music and loved to write of it and of the drama, so much so

that, when night editor of the Morning World, he voluntarily wrote its music criticism without extra recompense; and it was through his insistence that the Evening World established a music department.

Rosenthal, encouraged by the splendid reception accorded him in London, will give a series of seven historical piano recitals in the English capital beginning about October 1, the programs of which will cover practically the entire literature for the piano.

It was rather noticeable how few of the artists of a local opera company turned out for the funerals of James Huneker and Sylvester Rawlings, two men who, in their years of service as critics in New York, did a great deal to make the reputations of these same artists. Some must think that a dead critic, at least, cannot harm one—so why take the time to go to his funeral?

The subscription in aid of the daughters of Robert Schumann which was being made in this country under the leadership of Mrs. Stanford White, has been closed, as the desired sum has been obtained and there is no need for further contributions. It is good to know that, through this aid and the help of friends in Europe, the Schumann sisters, who live in Switzerland, are now in a position where they will not want the rest of their lives.

As long as Brother Devries is making a bunch of predictions about Chicago Opera futures on this page, we shall venture a few guesses about the Metropolitan. Our idea is that Rimsky-Korsakoff's "Snehourutchka" is likely to be in the repertory next season; that Wagner will be extended to include "Die Walküre," sung in German; that Erich Korngold's new opera, "Die Tote Stadt," also in German, is quite among the possibilities; that "Tristan" will change from English to German, and that, while the German repertory will largely be cast with American singers (singing in German), it is Mr. Gatti-Casazza's intention to pick up a number of German artists this summer to add to his company. Incidentally, as he seems to be running to a series of coloraturas next season, we venture to suggest the inclusion of Maria Ivoguen in the list. She will be here, anyway, and he will find no better coloratura in Europe today.

## "Bagarinaggio"

In the Corriere di Milano a day or two ago we read an article entitled "Bagarinaggio a Torino," and discovered that "bagarinaggio" is nothing but the picturesque Italian word for ticket scalping or ticket speculating. It seems the scalpers have been working during the operatic season at the Teatro Regio in Turin and the public doesn't like it. Well, the public doesn't like it in other cities—including, for instance, New York—but what are you going to do about it? We sought to purchase a seat for the Chicago Opera performance of "Lakmé" last week and had hard work to do so, as the box office said it was all sold out. So on the evening of the performance we were much astonished to see at least one hundred empty seats at the back of the parquet, and to be informed that the boxes had been extensively papered. We are now composing an essay entitled: "Bagarinaggio a West Thirty-fourth street," or "Who Gets the Swag?"

## MUSIC WEEK

With the acceptance of membership on New York's Music Week Committee by Dr. William T. Manning, Bishop-Elect of the Diocese of New York, the personnel of that body now is complete and plans for the city-wide musical demonstration, set for April 17-24, are under way. Otto H. Kahn is honorary chairman of the committee, and Charles M. Schwab and George Eastman are honorary vice-chairmen.

Preliminary letters announcing the dates and urging participation in some specific way in the tribute to music are being sent to the churches, women's clubs, musical societies, schools and colleges, industrial plants, and many hundred other organizations in the metropolitan district.

The two-fold object of Music Week is to give as widespread enjoyment through music as possible and to impress upon the public the benefits the art can render in the life of every man, woman and child. Last February, when the first Music Week was held in New York, over 1,700 different organizations joined in carrying out similar objects, reaching an aggregate of over one million people with

the message of music's importance. Of the churches alone about 450 took part, many with sermons on such subjects as "The Moral Influence of Music," or "Music and Religion;" others by special musical programs. Music Week this spring will build upon the foundation laid last year, and from all indications will be even more impressive and far-reaching. While full freedom of choice is to be left all organizations and individuals participating, as was the case last February, it is expected that there will be several more big spectacular features than were staged last year. The date of the Week was advanced from May 1 to April 17 in order that the Metropolitan Opera Company might be associated with the observance. The benefit of Music Week to the entire musical profession is so apparent that all musical people will naturally give it their fullest cooperation.

## MORE OPERATIC PREDICTIONS

Notwithstanding the announcement published in some papers that the Chicago Opera Association will appear in Chicago for only eight weeks and four weeks in New York City next season, the MUSICAL COURIER asserts that the season in Chicago will, as heretofore, be of ten weeks' duration and the one in New York next season will be two or four weeks longer than at present; that is the New York season will be either eight or ten weeks. This statement bears the official stamp; any denial, unless emanating from the Chicago Opera Association management, can be considered only as mere gossip and unfounded.

Enemies of the Chicago Opera Association tried to make a mountain out of a molehill when they circulated the report that H. W. Beatty, E. K. Bixby, James O'Donnell and C. A. Shaw of Chicago, Illinois, and C. B. Santee, W. T. Stock, Charles C. Pearce, William F. Bowe and R. A. Flynn, of New York City, were stockholders of the several new operatic enterprises, including the Lohengrin, Traviata, Otello and Monna Vanna Opera Companies, just incorporated in New York. Each one of those companies is capitalized at \$500.00 each, and the stockholders of the companies are the men above mentioned. The Chicago Opera Association is in no way worried about this announcement, as the stockholders are friends of the organization. Several of them, in fact, are employed by the management, while those from New York are among the lawyers of the company. The charters were applied for in accordance with a new law which has been passed in Texas (which the Chicago organization visits during its coming tour); in order to avoid difficulty the Chicago Opera Association spent a few hundred dollars and had these various companies incorporated. H. W. Beatty, E. K. Bixby, James O'Donnell and C. A. Shaw of Chicago are all employed by the Chicago Opera Association in various positions and the men from New York are lawyers. So the friends of the company may rest assured that the announcement is of little consequence.

It is more than probable that Tito Schipa will return next season with the Chicago Opera Association with which he will appear more often than this year, as his contract will probably call for more appearances.

Gino Marinuzzi will not go on the spring tour with the Chicago Opera Association and will not return to America next season. The conductors of the spring tour will be Georgio Polacco and Cimini.

Lina Cavallieri Muratore, for many years star of the operatic stage, will in all probability appear again, making her re-entry as Tosca with the Chicago Opera Association next season. It is also probable that she will sing in "Fedora." In the last named opera she will have Lucien Muratore for her vis-à-vis.

There are likely to be some "Bohème" performances next year with Miss Garden as Mimi and John McCormack as Rodolfo.

There will be no preliminary fall tour this year.

RENE DEVRIES.



## VARIATIONETTES

By the Editor-in-Chief

That incorrigible scalawag, M. B. H., wishes to know "whether the choking scene in 'The Love of Three Kings' could not always be justifiably referred to by critics as 'a gripping portrayal'."

Kingsbury Foster is not a frequent opera-goer, and evidently the sweet concourse of musical sounds fails to affect his acumen as a manager. At the "Manon" performance recently, Kingsbury's neighbor remarked feelingly: "How sad that the poor girl never reached New Orleans!" "Yes," answered the Foster, "she might have procured a job at the New Orleans Opera."

For reasons obvious, Roger De Bruyn, the manager, says that he has a sign in his office, reading: "No prodigies need apply unless they are orphans."

Some Connecticut legislators are in favor of killing all the hopeless idiots in that State. Let us hope they will include the persons who ask one: "Do you think the German language should be sung on the concert stage?"

Musical climaxing: Gall—Gallo—Galli—Curci.

"Do you know what a candelabrum is?" asked counsel of a witness at Marylebone County Court. Witness: "Yes, my father often plays it," was the reply.—Exchange.

John Philip Sousa, as prolific with his pen as he is pepful with his baton, presents our readers with the attached ode, written especially for this column:

There was a young lady named Anna  
Who warbled "The Star-Spangled Banner,"  
But the tune got her goat  
When she missed the high note,  
And somebody shouted, "Oh, can her!"

The great bandmaster is not the only one whom music causes to break into rhymed rhapsody. There is Martin Frank, for instance, who dispatches this to me from Chicago:

"THE WAND OF YOUTH."—Elgar.

The "Wand of Youth"  
Will bring you joy forsooth  
It has a "Tame Bear"  
And "Wild Bears"  
You have visions of the "Zoo"  
While the orchestra is playing for you.

It has plenty of "Pep" and humor galore  
And like "Oliver Twist" you ask for more.  
It never grows stale and you can hear it again  
Especially when played by Stock and his men.

Our notion of the need of a divorce march as well as a wedding march has been amplified by a local humorist who thinks there should be also divorce songs. "In them," he suggests, "augmented intervals might be used to good effect." And how about dissonances, suspensions, skips, and contrary motion? Of course, there must be no holds or ties of any kind.

"The world asks questions," says Ruth Draper in one of her supernally clever monologues, "but it is not necessary to answer them."

In the Evening Post one reads the caption: "Life, in Some Insects, May Go On, Function Suspended, For Years." Which persons in the musical profession are like that?

Why do drawing room pianists always play longer selections and more numerous ones than the drawing room violinist or the drawing room singer?

And why do baritones always unbutton their collars when they sing at musicales and keep them buttoned when they sing at concerts?

One of the Evening Post departments is called, "What Organists and Choirs are Doing." Aside from anything else, it is to be presumed that they are quarreling, as usual.

Apropos, that is a pretty story about the first meeting between Paderewski and Clemenceau, at the Peace Conference: "Vous êtes le fameux pianiste?" (You are the famous pianist?) asks the

French Premier. An assenting bow from Paderewski. Clemenceau follows through: "Quelle chute!" (What a fall!)

Not bad at all is J. P. F.'s characterization of one of his friends as a "successful music teacher failure."

President Wilson defined a recent visitor as "a simple bungalow. He has no upper story whatever." The style of comparison is good, and makes us think of other architectural similes. For instance, there is our vocal friend who suggests a flat, and the other one (a tenor) who appears to have a concrete roof.

What is going to happen next? The other day Representative Molloy arose in the Connecticut State Legislature and proposed a bill asking the Assembly to create a State commission for the registration, examination and licensing of piano tuners. He said, "The time has come when good pianos should be protected and badly tuned instruments should be done away with." Of course, the bill was not passed.

A much needed sermon hidden under delicious satirical tomfoolery is this editorial from the New York Tribune of February 19, which those of us will appreciate who have been marvelling at the newspaper accounts of the going on at Caruso's bedside during the past week or so:

## THE OPERATIC SICKROOM.

Now that the world's greatest tenor is past the crisis of his illness and headed toward recovery, everyone trusts it is proper to drop an admiring word for the cheerfulness and dramatic color of his sickroom.

When an ordinary mortal, or an ordinary American, at any rate, has the "flu" his room is swathed in quiet and he dwells as aloof and alone as if waited upon a desert island. A trim and starched angel swoops down from heaven now and again with a cup of mutton broth or a thermometer or some other of the indestructible equipment of the modern sickroom. All is peace and aseptis.

What a jolly and busy spot is the Caruso bedside in comparison! No wonder all the world loves Italians! The friends of the opera house drop in for a word of hope or a tear. The ambassador pays his respects. One is inevitably reminded of those many scenes of illness upon the older operatic stage, wherein the privacy of the occasion never prevents a large and noisy chorus from standing by—or at least a half dozen friends from rushing to and fro while the hero or heroine sings and sings and sings.

Lucia displays her madness, it will be recalled, between serried ranks of friends and companions always ready with a kindly chant of sympathy and sorrow. The whole village watches Amina in "La Sonnambula" as she sleep-walks. Even Mimi, of a far later and more realistic era, has an entire group of little playmates conveniently at hand to sob and adore as she coughs. All this we dull Americans have been inclined to put down as just the way of grand opera, which could afford no privacy for its principals.

Now it is revealed that all this drama is simply the good Italian way of being gravely ill, and we applaud with a will. As against the aseptic sickroom give us the operatic sickroom every time. It passes the time, it cheers, it cures—as witness the steadily improving bulletins from the Caruso physicians.

Henry T. Finck contributes a lovable Huneker eulogy to the columns of the Evening Post. Among other things he tells how that picturesque penman came to write his life of Liszt, and adds:

While at work on the book he wrote me one day that, in looking over his documents, he came, to his great joy, across a long article by me on Liszt's songs, which had appeared some years before in the MUSICAL COURIER. "May I transfer it, with proper credit, to my book?" he begged. I answered that, unfortunately, I had incorporated that article in my own book, "Songs and Song Writers," but as his book was to be issued by the Scribners, too, perhaps, I added, they would join me in giving permission to use it again. He did quote three pages of it. It was easier than writing his own estimate of the songs! With all his industry, Jim was a lazy fellow.

Among the terms coined by Huneker none is more frequently used than "The Greater Chopin." I wish every pianist, professional or amateur, would read his pages on that subject in his "Mezzotints in Music" and follow it up by reading Edgar Stillman Kelley's "Chopin the Composer." That would help to open their eyes to the fact that the deeper Chopin is only just getting to be known in his true greatness, as the peer of any composer Germany ever produced, Bach and Beethoven and Wagner not excepted. There ought to be a law compelling every pianist in the world, before playing a Chopin piece, to read what Huneker wrote about it in his "Chopin: The Man and His Music." It is his best book; it is not only readable but scholarly in the best sense of the word. A few months ago, in Carnegie Hall, he showed me, with pride, a copy of his book just printed in a translation in Germany.

Strangely enough, Huneker's "Mezzotints" and "Chopin: The Man and His Music" and Edgar Stillman Kelley's "Chopin the Composer," also were

published in the MUSICAL COURIER before they appeared anywhere else.

Town Topics regards musical classics as tonics and correctives, and speaks of "Liszterine" and "bi-carbonate of Beethoven."

The Times of February 19: "Paderewski Puts Poland Above Piano." The Bolsheviks seem to have put it somewhat under the piano.

New York's population, by 1960, estimates the World, will be 15,976,000. Wrong, the figure is 15,976,001, for there still will be with us the chap who says "The cello is so like the human voice."

That Connecticut legislator spoken of heretofore might have put another clause in his bill had he overheard Viva say: "Why, if pianos have to be tuned from time to time, do not singers have to be tuned occasionally as well?"

It used to be said, and not without some reason, that Galli-Curci sang out of tune. It should be said now—and it is only simple justice to say so—that Galli-Curci never sings out of tune any more. Whatever the cause of her earlier failing, she has cured herself of it entirely, and authoritative sources of information tell that she did so through prodigious and unremitting work. She has accomplished a wonderful thing and its results are wondrously gratifying. In addition to the conquering of clouded intonation, Galli-Curci also has left the straight and narrow path of mere coloratura singing and now reveals a lyric style, a vocal breadth, and an emotional expressiveness which are nothing short of astounding in one who started her American career such a short while ago as an avowed projector of tonal pyrotechnics. The Juliet and Traviata of Galli-Curci are exquisite renderings as she does them today, sung with melting charm of tone and flawless phrasing, legato and style, and acted with delicate appeal and, in the case of Traviata, with truly moving pathos. The purely technical achievements of Galli-Curci heretofore have obscured the proper appreciation of her gifts as a lyric singer and actress, but we venture to prophesy that with her Mimi in "Bohème" this week will come a sudden new realization on the part of the public. Watch Galli-Curci's future career and remember what was written in this place today.

A Chicago little girl talked continuously for 200 hours last week before she was stopped by doctors who used pressure on her spine. A newspaper interviewer who told us about it added: "Now I know what to do when I am assigned to get a story from some of the prima donnas."

F. W. Riesberg, who shares our belief in the value of publicity, has unearthed this from the Chenango Union, Norwich, N. Y.:

## IT PAYS, ETC.

A constant drop of water  
Wears away the hardest stone,  
The constant gnawing Towser  
Masticates the toughest bone,  
The constant cooing lover  
Carries off the blushing maid,  
And the constant advertiser  
Is the one that gets the trade.

That was a pretty fistic spectacle at the recent meeting of the Musical Mutual Protective Union, following which eight members were arrested. Was it Aristotle who said that music makes its devotees harmonious?

Nilly (at the unabbreviated Wagner performance): "Isn't this 'Twilight of the Gods' wonderful?"

Willy (grumblingly, looking at his watch): "Twilight? It's nearer midnight."

LEONARD LIEBLING.

## A BETTER USE FOR HAND ORGANS

As has been noted already, there is a world-wide movement on foot for the education of the audience as well as the artist, of the listener as well as the performer, of the amateur who does not play but enjoys. The latest suggestion along this line comes from Sir Hugh Allen, principal of the Royal College of Music, London, who proposes that hand organs be used to spread good music. To educate the children without educating the parents, he says, is like trying to carry water in a bucket with a hole in it—but grind organists find it necessary to consult the public taste in the earning of their daily bread, the same as other musicians.



## ABOUT CYRIL SCOTT

Cyril Scott comes in for some rather severe criticism from a writer (who signs himself "Journeyman") in "The Freeman." He acknowledges that he does not understand Mr. Scott's music. At least he says: "His music is meaningless to me," but whether that is intended to say that the writer himself cannot understand it, or that nobody can understand it, is hard to guess. The context suggests the latter interpretation. It is interesting because it seems to include much modern music, and clearly and skillfully states the opinion of a large section of the public, perhaps a large majority. The entire passage is as follows:

His music is meaningless to me; that is its one charm. If you are looking for melody, you will be hopelessly confused by this stuff, because it aims at nothing so definite as that. It aims at nothing definitely, for the matter of that, except a misty indefiniteness. It shows no evidence of form, or meaning, or even of thought. What it achieves is something unique in color effects. It throws off cloud after cloud of weirdly colored haze. When you are quite under the spell of mystery you see form, of a kind, half emerging from the fog. But you are not quite sure; it may be a shadow or perhaps a phantom shimmering in an ultraviolet haze over the horizon. You are still trying to decide whether there is anything there when a hoarse growl from the cymbals startles you out of the spell and the piece is over.

This I call unhealthy music. It uncovers raw nerves and plays on them in queer rhythms until it drives you half mad. It teases. It suggests things it is not going to do. It makes promises it has no intention of fulfilling. It has an infinity of suggestion, without a bit of satisfaction. It is not intended to satisfy, it is intended only to provoke.

The difficulty with modern composers like Mr. Scott, however, seems to be the difficulty of understanding a mind that makes no attempt to understand itself. The modern art seems to have given up understanding anything and transferred its interest to the depiction of odd psychic states. The obstacle to complete apprehension of Bach is the greatness of his intellect; the obstacle to complete apprehension of the moderns is their neglect, even their scorn, of intellect.

In discarding intellect, nevertheless, the moderns have not taken on a deck load of emotion. In substituting feeling for thinking they have only started on a still hunt for oddities of sensation. They are interested not in the heights of joy or the depths of sorrow, but in the equivocal middleground of unnamed sensation. They do not move—they titillate. Their forte is not the depiction of passion, but the production of a clutter of emotional bric-a-brac.

That which it is well to remember is that much of the greatest literature of the world is made up of "the depiction of odd psychic states." Few of the world's great novels, or dramas or poems, are made up of the dead level of humdrum human conduct. The characters of which we read may be normal enough at ordinary times, but that which constitutes the meat and bone of the literary work is a state of crisis, or events leading to or arising from such a state. And some of the greatest scenes in drama are those wherein intelligence is cast aside and the characters act as if impelled only by passion or insanity even, which does not count the cost.

If that is permissible in the other arts, why not also in music? The whole trend of modern art has been called (perhaps erroneously) pathological. The truth is that the modern world is animated by a different set of emotions than those which determined the actions of our forefathers, and the modern artist is endeavoring to keep pace with the times. Such changes do not take place all at once, and the public is slow to follow their expression. There have been at all times the progressive and the reactionaries in art. The public which loves Donizetti is not likely to be the same that will enthuse over Ravel or Cyril Scott.

Whether or not Scott is a genius of large caliber is a question difficult to answer at this time. He is called by some a poor copy of the modern French school. But a greater perspective of time is certainly necessary to a complete and fair judgment of him.

Meantime, he pleases some of us, even though we may not claim to "understand" fully his work (a queer term to apply to music).

## AMERICA A READING NATION

"Americans Lead World as Readers of Newspapers," says a headline, and musicians who wish to sell their wares will do well to remember it. We are a reading nation. Everybody reads, and the readers have learned to sift the true from the fake, the good from the bad. The public does not believe all that it sees in print—not by any means. But if it does not see a thing in print it knows that it is of no importance. The musician who believes he can become known to the public without the aid of the press is woefully mistaken. The public, if it thinks about it at all, will wonder what is the matter with him. It will seek his name and news

of him, and, failing to find it, will dismiss the matter from its collective mind. This applies also to certain foreign-born musicians who do not think it is ethical for the musician to advertise. They think they understand the American spirit, but they do not, and they prove it by failing to grasp the significance of the great American reading public.

## WORTH CONSIDERATION

"I am not certain that I shall play any music that is new to New York," Mengelberg is quoted in an interview, "because I am not familiar enough with what has been played here." Which gives us cause for reflection on the ways of conductors in general. It has always been a matter of wonder to some of us that conductors both here and abroad limit their duties to making an efficient and highly artistic orchestral body, contenting themselves with the classic repertory for the most part, and giving little or no attention to what others are doing, either composers or conductors. At least, that is the appearance. That is what one is able to judge from the results. And one New York critic remarked about a year ago that because one New York orchestra conductor gave a certain new work with success was no reason that the other conductors in this city should give the same work, and might, in fact, be a reason why they should not give it, as each one preferred to find his own novelties. However that may be, it is quite certain that conductors give but a very small percentage of the really good works that are constantly being published, and it is exceedingly doubtful if they know anything about them, even their titles. There may be at least three reasons for this: First, that the conductors simply have not the time to familiarize themselves with the many new compositions that appear from day to day; second, that they do not believe that their public will care for these novelties, no matter how good they are, because most people like the old things best; third, that the conductors themselves have no curiosity in these novelties and no faith in the living. Conductors may even believe that it is their duty to stick to the old repertory; may think that they thus fulfill the wishes of their employers. It has been remarked with regard to both orchestras and operas that there is no one there employed whose duty it is to look over new works, at least new manuscript works of American composers. Book publishers and music publishers keep readers for this sole purpose; but orchestras and operas seem to have no appropriation for any such thing. Conductors go abroad during the summer holidays to look up novelties. And European publishers send their novelties to the conductors. And yet, until men like Mengelberg or Toscanini or Ernest Bloch come over here, we do not hear certain novelties that they bring with them. Would it not be a good idea for the orchestras of America, and the operas of America, to band together for the purpose of employing an efficient musician to read new works and to furnish them with exact information regarding them?

## JUGGLING

It seems to take quite a lot of time and thought for the Chicago Opera Association to make up its mind. Two weeks ago, for instance, after giving out the repertory for last week, changes were made twice. Perhaps, however, the management is more to be pitied than censured. It may be that the fluctuations in the opera market were due to such letters from subscribers as the following, voicing what seems to be quite a just complaint. (The original was addressed to Miss Garden and a copy sent us by the writer):

New York City, February 4, 1921.

Dear Madame:

As a Thursday night subscriber I would like to ask if you think it quite fair not to give us something different the coming Thursday. You probably remember we had the same opera last year, so why not give someone else an opportunity to hear Montemezzi's masterpiece? We had the pleasure to hear Mary Garden last night anyway, so why not change with Wednesday night, or at least give us something different with the same artist? I, for one, would be more pleased to hear "Jongleur de Notre Dame," "Faust," "Monna Vanna," or something we could enjoy.

I really wonder what we Thursday night subscribers have done that we are endowed with such operas as "Jewels of Madonna," "Thais," "L'Amore dei Tre Re?" Of six performances there could not possibly be jumbled together three operas with less music or more repulsive plot than the last one mentioned. So please be kind enough to change the last one.

I also hold two seats for Monday night, therefore I had the pleasure (?) to hear this opera twice last year, and probably will have the same luck this year.

Very truly yours,

(Signed) HOLGER BJORNWALD.

## THE BOY'S FUTURE

"I would rather see my boy dead than see him a musician," a fond American parent was heard to remark not long ago, and, worst of all, he really meant it. He is not the first who has made that same or a similar remark. He is not the first who has had the piano taken out of the house so that his boy might be preserved from this insidious, soul-destroying temptation. In one familiar case the boy was actually ruined by that sort of harsh treatment. For, though he was probably not a genius, and would no doubt have worn out his musical aspirations with time, the moment it was withdrawn from him he wanted it all the more and got to imagining that he would have been a Beethoven or a Wagner if only he had had his chance.

That is all very interesting, but still more interesting is the attitude of the parents in such a case, and the causes and determining factors in this attitude. It is all very well to say that it is just a case of bull-headed stupidity. No doubt that is true. But something in the nature of music as a profession must have induced this state of bull-headedness. What was it? Did it result from any action on the part of members of the profession—their Bohemianism, their visionary attitude, their association with the stage, the dance and other pleasures, their long hair, or what? Had it to do with their earning capacity? The absence of any visible store or shop or factory in which their wealth was invested? Or the Puritanism of our revered forefathers?

Probably a combination of all these things exaggerated by the crass ignorance of the business man of all things even vaguely associated with art. This ignorance is altogether amazing and is coupled with suspicion, distrust, and a natural antagonism for the unknown. "No member of my family was ever a musician," the fond parent might add, and would only then complete his thought. He might even say too, that none of his friends were musicians, that music was not and never had been and never could be a recognized profession among his set.

That is a state of affairs that exists today little less than it existed a decade ago and has existed probably through all time. And it is a state of affairs that is highly regrettable, a state of affairs from which the business man is as much a loser as the musician. It is altogether unfortunate that, when something is to be done in music or with music by men of means the musician is never consulted, simply because those men know no musicians. They carry out their plans—building an auditorium, organizing an opera company or an orchestra, a festival or something of the sort—without even acknowledging the existence of the local musician. And they bring in some outside talent to carry the thing through.

Or else, on the contrary, some one of the local lights organizes or promotes something for his own aggrandizement or for the satisfaction of some cherished ambition. How many such things have been started in this country, only to die of inanition when the leader's weakness is discovered or when he moves away to larger or more profitable fields!

It has been said before, and it must no doubt be said often and often again:—it behooves the musicians to get into close touch with the business world, to make his friends among the leaders of the business world—and not to carry around with him constantly the impression of soliciting pupils among the children of his friends. There is no quicker way to kill friendship than to constantly be wanting something. And it is not a surprising result of the actions of certain teachers that a fond parent will say, fervently and with conviction: "I would rather see my boy dead than see him a musician!"

## COURTESY AGAIN

The following letter to the editor of the MUSICAL COURIER speaks for itself:

New York, February 11, 1921.

Noting your recent comment on the lack of civility of Carnegie Hall employees, I can add a word to support your statement. At the Mitnitsky concert mentioned by someone, I personally complained to an usher about the doors leading from the family circle remaining open during the whole concert, people coming and going, arguing about seats, and the whole evening was one of annoyance from draughts, noise, and discourtesy. On complaining to an usher, his reply was: "I know what my orders are." A few days before, I went to the box office to get seats and was made to feel that I was attempting to renew a loan instead of being treated as a patron.

If one doesn't like it, they can stay away. Another Carnegie Hall, or competition, might change matters. Perhaps we all expect too much. In an association of about 30,000 employees in some of the largest industries in the country, the average acumen is about 60 per cent. They never will learn that the customer pays the salaries.

Yours truly,

(Signed) J. L. DASHIELL.



# Berlin Concert Stage Overwhelmed with Deluge of Songsters and Pianists

January Alone Presents Forty Singers, Some Good, Some Bad, and Most Indifferent—Maria Ivoğün to Come to America  
Next Season—Therese Schnabel Breaks Self Imposed Retirement—New Pianist, Giesecking, a Modernist  
Bolt from the Blue—Mitja Nikisch Gives Debut Recital—Monumental Busoni Cycle  
Comes to End—New Singers at Opera

Berlin, February 7, 1921.—As he reads in the MUSICAL COURIER about the continuous procession of new stars, asteroids and nebulae in America, the Berlin concert reviewer is led to compare his musical firmament with that of New York. The first difference that strikes him is the preponderance of fiddlers there and the dearth of them here—except in ensembles and orchestras. The quantity of piano players, on the other hand (or both!), is immense, and singers—song recitalists—are as the sands of the sea. Now it is curious—or isn't it?—that the quality is in almost inverse ratio to the quantity. None but the very best violinists, a Vecsey, a Flesch and a Huberman, have crowded houses (and all of these stars are of the shooting variety, so far as Germany is concerned) while most of the vocal yawlers, as the late James Gibbons Huneker called them in his brilliant "Steeplejack," can have an S. R. O. audience without the aid of printed confetti. In America you've got to be a Culp or a Schumann-Heink to "get away with it."

Why is that? On closer acquaintance with the two publics you will find that in America, almost as in Italy, the people know good singing from bad; their judgment of fiddling is perhaps less advanced, and when it is more advanced there will be a few hundred less violinistic prodigies per season. Here in Germany, however, they have long known about fiddling, and playing in general (hence their love for Busoni), but in the matter of singing they are more catholic than the Pope. Hence the singers have an easy time. This, I hope, will explain some of the apparent discrepancies between the Berlin press notices and the New York performances of some singers.

This by way of preface to a collective discussion of individual music-makers who occupy the mid-season in Berlin. Of the forty-odd singers (and yappers) giving concerts during the month of January, I was able—and willing—to hear ten. Half of these are worth more than a more or less honorable mention. But most of the forty have had a measure of success, considering the poorness of the season, and all of them, apparently, are being taken seriously by the critics. This, mind you, is not an indictment of the critics, but of the art of singing as practiced in Germany.

## ABOUT IVOĞÜN.

And yet there are a few singers who practice their art so as to satisfy the most exacting demands. Among the first of these I place Maria Ivoğün, that ravishing, dark-haired, petite beauté, who shakes colorature and floriture out of her bird-like throat as easily and ingeniously as if they were a flapper's giggles. She has come to Berlin to absolve another "Gastspiel" at the Opera, and has delighted thousands with her charming impersonations of Zerbinetta and Mignon and Gilda. An aria concert, for which the Philharmonie had been sold out, was postponed on account of a temporary indisposition; but a part of the public was indemnified by a song recital in which Fräulein Ivoğün proved that in this branch of her art she can rise above the average.

She sang Brahms and Wolf and Mahler, a little Schubert and three songs by Bruno Walter, her chief at the Munich Opera. They were unpretentious, simple and genuinely felt. Hugo Wolf was her happiest group, perhaps. If the Weltschmerz of her "Verborgenheit" did not—could not—come from the depths, the whimsicality of the "Mausfallen-sprüngelein" was all the more delightful. It had to be repeated. Humor is Ivoğün's strongest card—aside from her purely vocal accomplishments, in which, more than any other singer today, she recalls Marcella Sembrich in her youth.

The announcement that Fräulein Ivoğün is to go to America next season has created considerable stir among her compatriots here, for, as we have indicated, good singing is rare in Germany. America, on the other hand, is to be congratulated upon the advent of the winsome Munich soprano. Ivoğün's name, by the way, is one of those curious phonetic contractions that are a peculiar feature of modern German advertising. Her real name is Ida von Günther, and she is the daughter of a wealthy and aristocratic family of South Germany.

## THERESE SCHNABEL.

In sharp contrast to Ivoğün—her diametrical opposite, in fact—is Therese Schnabel, for many years recognized as one of the leading song interpreters of Germany. It has become the fashion to regard her as an "interesting" singer, because she not only interests, but grips you with every song; and therefore the fact that she possesses one of the "handsomest" contralto voices to be heard in Berlin escapes the attention of the local critics. It is, alas, to be heard no longer, for since her inimitable partner at the piano—Artur Schnabel—has retired from the German concert platform in order to compose, she prefers not to attempt to reconstruct the perfect ensemble with a substitute. Schnabel was, of course, not an accompanist in the ordinary sense, and the cooperation of the couple could be compared only to that of the Henschels, as we knew them in America—except that Artur Schnabel does not sing! He plays, and how he plays America is soon to learn.

Therese Schnabel broke her self-enforced silence once more the other evening, with Bruno Eisner, a pianist of some reputation, at the piano. She sang two groups of Schubert—her specialty—and I must say that since the blessed days of charming Julia I have not heard Schubert

sung that way. Such musical feeling, such phrasing, such expressiveness, such evenness of tone-giving and differentiation of tone-color I can not imagine to be surpassed. The dramatic moments, as in the "Doppelgänger" and the "Erkling," were the most poignant we have experienced in song recitals since the days of Wüllner.

## TWO BEAUTIFUL VOICES.

Elizabeth Schumann has a beautiful, a glowingly beautiful soprano, and a great deal of personal charm. She, too, gave a Schubert evening. She had a capacity audience and a very sympathetic one. Yet she was not able to grip one with a single song. And yet she sang well—very well. What is the difference? Personality? And still there are people who say that personality in the reproductive artist does not matter!

Midway between these two genres of singers stands Mme. Sigrid Onégin, who once more crowded the Philharmonie with a song recital, this time an evening of Brahms. She, too, has the voice beautiful, but a contralto, perhaps the most gorgeous one in existence on this side of the Atlantic. In America, no doubt, she would find her match. That she has more than just a voice she proved at this recital, for to interest any audience—even a German one—with Brahms alone is not an easy task. Onégin is not yet an expressionist à la Schnabel, but she uses intelligence and dispenses the sensuous contents of her voice most cleverly in reproducing the sentiment or sentimentality of German romantic song. The public applauds

"Ariadne." (Below)  
gün as Zerbinetta in  
"Ariadne." (Below)  
Therese Schnabel,  
Lieder singer.



vociferously and indiscriminately everything she does.

## A NEW COLORATURA

Sabine Meyen, one of the youngest songstresses in Germany, but one who has already won approbation in Italy, the land of song, is a coloratura specialist. She does the impertinently difficult Zerbinetta aria from Strauss' "Ariadne" with apparent ease and real beauty of tone in the highest register, and sings Rossini's "Una voce poco fa" more like an Italian than a German, although she has been taught in Berlin. Miss Meyen gave a joint orchestral concert with Steffi Koschate, violinist, under Meyrowitz's direction and caused genuine jubilation among the audience with Strauss' (Johann this time) "Voices of Spring" waltz. In a scena by Mozart ("Nia speranza adorato") she showed her ability for lyric singing as well as dramatic expression. Meyen's voice, though an outspoken coloratura, has a decided "edge" in all registers and carries in large halls, sounding even clearer and more agreeable at a proper distance. A singer with a future, unless we are mistaken.

The rest of the month's woman singers are, as we said, not worth mentioning; yet we shall mention two since we took pains (1) to hear them. Irma Petar and Zegers de Beyl are their names. We don't expect to hear them again.

## AND THE MEN.

As for the men, the pickings are a good deal worse. Paul Bender, the gigantic Munich baritone, to whose Berlin recital we have looked forward for months, was kept away by an attack of grippe (again epidemic in Germany, where the sun hasn't shown itself twice in two months). Schlussus, now over-popular, has sung so much that his last appearance was not up to his usual fine standard. Remains Helge Lindberg, the tall, bald Finn, who is having a hard time living up to his posters: "The Great Northern Baritone." It must be said, however, that this lung acrobat with the perpetuum mobile breath, showed rare intelligence in a program of German songs, of which we heard a finely enunciated group of Wolf. If besides being athletic, Lindberg weren't also ascetic, his success would be assured, but even, at the end of a long breath, the public wants a broad—and sensuous—tone.

## NEW PIANISTS.

Of violinists, as we said before, so few were heard—and the top-notchers not among those—that it does not pay to speak of them. We reserve mention for another time. But the pianists were fairly plentiful. Some of the names are unfamiliar to MUSICAL COURIER readers and I shall speak of those.

The sensation of the season, without a doubt, is Walter

Giesecking. Like a bolt from the blue this talented and awkward looking youth burst upon an unsuspecting audience and took even the critics off their feet, who are accustomed to having this sort of home-grown timber served up to them in the rough, so that they may duly witness and record its polishing down from year to year. Young Giesecking, however, has been sitting about in little Hanover, where he was the pupil of some side-street piano teacher whom nobody has ever heard play the piano himself. And all of a sudden he appears, at twenty-seven or so, a finished artist who can show anybody in Germany—and some people in France—how to play Debussy and Ravel. It is said that he knows by heart every piece Debussy ever wrote. His impressionism on the piano is the real, intuitive article. Nobody could ever have taught it to him but he himself. He is, indeed, self-taught all the way through.

Yesterday Giesecking gave his first conventional piano program, to show his versatility, no doubt. And indeed his reading of Beethoven's "Appassionata" was excellent, intensely interesting, personal, and unusually plastic without being in the slightest bizarre. Brahms, too, he played with depth of feeling and a touch of real poetry. The deliberateness of his expression is that of an absolutely mature artist and a sovereign craftsman. For a first season nothing short of sensational.

## PAPA'S SON.

Mitja Nikisch, son of the great Arthur, after postponements, gave his recital at last. The illustrious father sat in a box and watched the success of his son—for such it was—with ill-concealed pride and a suggestion of tears in his eyes. Mitja, twenty-one, was recalled many times and had to add encores just like a regular star. His program was unusual and showed courage. Beginning and ending with Liszt, it comprised a Beethoven sonata (op. 7), and a group of pieces by Debussy, Ravel and Scriabine (seventh sonata), which made the good people writhe in their seats. It would be unjust to say that Mitja Nikisch is a mature artist. He has a long way to go, but, to judge by his stride, he will get there. His pleasing personality, his excellently grounded technic and his obviously inherited musicianship will help him. And last but not least, his courage. It takes courage to play Scriabine in Berlin.

A woman pianist who has a very big reputation, Frieda Kwast-Hodapp, gave us an opportunity to "hear for ourselves" last week. We found her figure commensurate with her reputation, and her conception of Brahms, too. It was all cut on big lines—her dress, Alcistis style, included—but it lacked frills, finesse, sheen, all the pleasant little aesthetic frivolities. Her Brahms-Paganini variations were imposing, especially in the matter of tone and construction, but her Chopin was hopeless—a German hausfrau Chopin, whose butterfly (in the well-known étude) was made of tin.

Bruno Eisner, who appeared jointly with Therese Schnabel, is up and coming, a good and sincere musician, a little too matter-of-fact, perhaps. His choice of the Schumann sonata, in F sharp minor, and the Beethoven C minor variations in one concert show the serious-all-too-serious mettle of this man.

Of familiar names, Leonid Kreutzer once more gave evidence of his extraordinary abilities, in a monumental program comprising sonatas by Schumann, Glazounov and Beethoven, besides a big and unusual Chopin group. Among other qualities, Kreutzer possesses a mastery of pedalling like few in the world.

## CELLISTS AND CHAMBER MUSIC.

I have run the gamut of recitalists, almost. Two cellists remain to be mentioned—the virtuosic Földes who fills houses like violinists do in America, and a new one for Berlin: Max Orobio de Castro, a splendid artist with fine tone and style. With Willem Andriessen, the Dutch pianist, he gave a sonata recital that attracted a very small audience but rewarded it well for coming. The F sharp minor sonata by Jean Hùe which the two artists played, proved uncommonly pleasing and sensitive music.

But this really belongs in the realm of chamber music, a chapter by itself. It is impossible for the critic to follow all the chamber music that is going on; he can barely indicate its variety. The Busch Quartet is intrepidly proceeding with its several series of Beethoven, at which virtually all the chamber music of the master is being led out in review, from sonatas to quartets. Other organizations such as the Klingler, the Barmas and visiting quartets are mixing their classics with less strenuous fare. The Barmas Quartet played the César Franck D major quartet a few days ago with great success. Modern chamber music, however, is being left to the concerts of "Anbruch," the Neue Musikgesellschaft and the Budapest Quartet, which makes meteoric appearances only.

## ORCHESTRAS.

Of big events that remain to be recorded there are three: the fourth Master Concert, at which Furtwängler conducted Liszt's "Faust" symphony—big work and big performance; the fifth Philharmonic concert under Nikisch, of which the second Bruckner was the pièce de résistance, preceded by an oleographic cello concerto of d'Albert (played by Kropholler) and Brahms' unimaginative Academic Festival Overture (all stunningly conducted by Nikisch); and the last concert of the Busoni cycle (see last Berlin letter), with Busoni as soloist and Gustav Brecher as conductor.

The program of this concert comprised the Konzertstück for piano and orchestra, op. 31; the "Indian Fantasy" for piano and orchestra, op. 44; and the piano concerto, op. 39 with male chorus in the last movement.

## MUCH ADO.

Intended to be the climax of a remarkable series this last concert in the Busoni cycle was somewhat of a disappointment. Curious enough, although Busoni is first a pianist and although his creative impulse originates at the piano, his pianistic works are the weakest in his catalogue, leaving aside, of course, the magnificent transcriptions of Bach and others. The work for piano and orchestra are doubly disappointing, because, against ex-

(Continued on page 49)



## 1921 NORTH SHORE MUSIC FESTIVAL ANNOUNCEMENT

Complete plans for the Chicago North Shore Music Festival in the Northwestern University Gymnasium building, Evanston, Ill., have just been announced.

The dates of the thirteenth festival are May 24, 26, 27, 28, 30 and 31. There will be six concerts in the series instead of five concerts as in recent years—five nights and one matinee. The soloist artists will be: Margaret Matzenauer, contralto of the Metropolitan Opera; Orville Harrold, tenor, Metropolitan Opera; Percy Grainger, pianist; Florence Macbeth, soprano, Chicago Opera; Marie Sundelius, soprano, Metropolitan Opera; Merle Alcock, contralto; Lambert Murphy, tenor, Metropolitan Opera; Theodore Harrison, baritone; Arthur Middleton, bass, and Charles Marshall, tenor, Chicago Opera. The New York Philharmonic Orchestra, Josef Stransky, conductor, will furnish the orchestra numbers and accompaniments at the first concert, and the entire Chicago Symphony Orchestra, Frederick Stock, conductor, will play the other concerts. The festival chorus of 600 singers will be under the direction of Peter C. Lutkin, and the children's chorus of 1,500 voices will be under the direction of Osbourne McConathy.

An important feature of the 1921 festival will be a new \$20,000 pipe organ now being built to give support to the festival chorus and for solo purposes. This organ will have a movable console and be of high wind pressure. It will be installed in the center of the chorus platform at the east end of the building.

## THE CONCERTS.

The first concert takes place Tuesday, May 24. The New York Philharmonic Orchestra, Josef Stransky, conductor, and Margaret Matzenauer, contralto, will furnish the entire program. This will be the first appearance of the Philharmonic Orchestra at these festivals, and it is the present policy of the management to have two orchestras appearing at each festival in future years.

The second concert will be Thursday, May 26. A new choral work, "A Psalmic Rhapsody," by Frederick Stock, has been written especially for the 1921 festival and dedicated to the Chicago North Shore Music Festival Association. It will have its first performance on this occasion. Mr. Stock will conduct. The festival chorus will sing the choral parts of the work and Orville Harrold will be the soloist. This work of Mr. Stock's will cover the first part of the evening and the latter part will be devoted to Coleridge-Taylor's popular "Hiawatha's Wedding Feast," to be sung by the festival chorus with Orville Harrold as soloist. The Chicago Symphony Orchestra will furnish the accompaniments of the evening.

The third concert is scheduled for Friday night, May 27. Percy Grainger, pianist, will be the soloist of the evening and the entire Chicago Orchestra, Mr. Stock conducting, will furnish orchestral numbers and the accompaniments. The principal work to be played by Mr. Grainger will be the popular Tchaikowsky concerto, No. 1, and a group of his own compositions will also be given. It is an innovation to have a pianist appear at these festivals, but it is the belief of the management that Mr. Grainger will prove to be a popular soloist.

The fourth concert will take place Saturday afternoon, May 28. The children's chorus, with Florence Macbeth, soprano, will furnish the entire program. Mr. McConathy

will direct the children's chorus and Mr. Stock will conduct the orchestral numbers and the accompaniments for Miss Macbeth. The children's cantata to be given on this occasion is an "Island Fable," by Webbe, and outside of this number there will be a group of miscellaneous songs by the children. Miss Macbeth will make two appearances.

The fifth concert takes place Monday afternoon and evening, May 30 (Memorial Day). Bach's Passion music ("St. Matthew") will be the choral work. This performance will be divided in two parts. The first part will begin at 3:30 p. m. and end about 5:30 p. m. The second part will begin at 7:30 p. m. and end about 9:30 p. m. The festival chorus will be augmented by a vested choir of 300 boys from the Episcopal churches of Chicago and the North Shore. The a capella choir of the Northwestern University will also be a feature of this performance. The soloists engaged for this work are Marie Sundelius, soprano; Merle Alcock, contralto; Lambert Murphy, tenor; Theodore Harrison, baritone, and Arthur Middleton, bass. The entire Chicago Orchestra, Peter Christian Lutkin, director, will furnish the accompaniments for this choral work.

The sixth concert, the last, will take place Tuesday evening, May 31. It will enlist the services of Charles Marshall, noted tenor of the Chicago Opera. This will be the only appearance of Mr. Marshall in concert in Chicago or suburbs this spring, and after his tremendous success at the Chicago Opera a few weeks ago, his appearance on this occasion will be interesting. There will be a miscellaneous program and Mr. Marshall will make three appearances. The Chicago Orchestra will play numbers under the direction of Mr. Stock, and the festival chorus will sing a number. It is expected that this final evening will be a big climax to the entire week.

## TICKETS.

Renewals of course tickets for the 1921 festival were asked for a number of weeks ago, and already the Gymnasium building is well taken. The fifty-four boxes have been sold for many weeks and only a limited number of main floor seats remain untaken. Orders for course tickets are now being received at the office of the business manager, Carl D. Kinsey, 624 South Michigan Boulevard, Chicago.

When the addition of the sixth concert was first contemplated it was proposed to receive subscriptions separate from the regular course, but the reply from subscribers was so overwhelmingly in favor of the inclusion of the sixth concert in the regular series, that, considering the fact that in so doing, a substantial saving in cost could be effected for the benefit of the subscriber, it was decided to sell the six concerts as a unit, and prices were therefore fixed for the current year.

Festival rehearsals are in progress in Evanston. A number of basses and tenors can still be used in the men's section of the chorus. Applications to sing should be made to Mr. Lutkin at the Music School, Evanston.

The officers of the festival for 1921 are: Frederic W. Chamberlain, president; Charles W. Spofford, vice-president; Alexander O. Mason, vice-president; James F. Oates, vice-president; Walter B. Smith, secretary; John Hale Hilton, treasurer; Peter Christian Lutkin, musical director, and Carl D. Kinsey, business manager.



THE LETZ QUARTET IN THE SOUTH.

(1) At Daytona Beach, Fla. Left to right: Lajos Shuk, Edward Kreiner, Sandor Harmati and Hans Lets. (2) At Miami. Left to right: Edward Kreiner, Hans Lets, Sandor Harmati and Lajos Shuk.

## Letz Quartet Returns from South

The Letz Quartet has returned to New York after its Southern tour, which lasted from January 28 to February 16, in the course of which twelve concerts were given. The engagements included two appearances in the Philpitt Series in Miami and Tampa, Fla., and afternoon and evening concerts in Orlando, Fla. At Miami and Daytona the members of the quartet indulged in a dip in the ocean, as one of the above snapshots indicates. The concerts given included one for the Charleston Musical Society of Charleston, S. C., and at the following colleges: Coker College, Hartsville, S. C.; Sullins College, Bristol, Va.; Hollins College, Hollins, Va.; Virginia College, Roanoke, Va.; North Carolina College for Women, Greensboro, N. C.; University of North Carolina, Chapel Hill, N. C., and Sweet Briar College, Sweet Briar, Va.

## Erika Morini to Give Third Violin Recital

Erika Morini will give her third violin recital at Aeolian Hall next Sunday afternoon, February 27, with her sister Alice Morini at the piano.

ALICE

MONCRIEFF

A genuine contralto—pleasing and rich—New York Tribune.  
Of sympathetic quality—New York World.  
Of very good quality—New York Journal.  
Musical feeling and good diction—New York Telegraph.  
Intelligence and a sense of humor—New York World.  
An unusual gift for interpretation—New York Tribune.

## Heard in Interesting Program

## Contralto Does Full Justice to Old and Modern Songs in Recital

TRIBUNE, Dec. 17, 1920:

Alice Moncrieff has a pleasing voice and an unusual gift for interpretation. Her voice is a genuine contralto, rich in the middle and lower tones, although somewhat less generous in the upper tones. Her program was interesting and varied.

Miss Moncrieff did full justice to both old and modern songs. She has a special talent for songs of a dramatic nature, and in these her clear enunciation is a valuable asset. She was most effective yesterday in Bungert's "Sand-Carrier" and Fourdrain's "Marins d'Islande." In fact, it is doubtful if her interpretation of these songs could be improved upon.

TELEGRAM, Dec. 17, 1920:

She started without much brilliance or acclaim, and she ended with most of her hearers clamoring for encores. She was admirable in Lalo's "L'Esclave," which was delightfully interpreted.

MAIL, Dec. 17, 1920:

There was a large audience for Alice Moncrieff's recital. She sings with lucid charm. Her tones have



Referring to New York  
Recital  
December 16

certain silken graces, and she is particularly successful in expressing the spirit of a composition.

Her program opened with "Mirti, Faggi," by Caldara, but she was at her best in the French group, which included Fourdrain's "Marins d'Islande" and Fevrier's "Petite Berceuse."

Her fine dramatic sense made vivid Bungert's "The Sand-Carrier," helped by a most intelligible English translation, in which her diction was unusually crisp.

TIMES, Dec. 17, 1920:

The singer was content with a single Italian air, Caldara's "Mirti, Faggi"; a last Latin encore, the Bach-Gounod's "Ave Maria," and a brief French group, disclosing her finest, most sincere interpretation in Lalo's "L'Esclave." The house redemanded "a Garden" of quaint stanzas from the Manx pastor, Brown, and the West Irish drone, "I Know My Love"; indeed, had the artist not declined to make it unanimous, all the later pieces might have been encored.

WORLD, Dec. 17, 1920:

Alice Moncrieff, contralto, who has found favor here before, gave a recital at Aeolian Hall yesterday afternoon. She has a voice of sympathetic quality, she interprets songs intelligently and she has a sense of humor. Her program was unusual in content and arrangement, and thereby refreshing. Coenraad V. Bos was Miss Moncrieff's accompanist at the piano.

Management: DANIEL MAYER, Aeolian Hall, New York

Personal Address: 720 West 181st Street, New York



# PAUL KOCHANSKI

Who Achieved a Unique Triumph in His American  
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Sunday Afternoon, - March 20

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### New York World

"HE PLAYED BUT ONE NUMBER YESTERDAY, STAKING HIS SUCCESS ON ONE OF THE MOST DIFFICULT OF COMPOSITIONS WRITTEN FOR HIS INSTRUMENT, THE BRAHMS CONCERTO IN D. THE FIRST MOVEMENT HAS SELDOM BEEN SO BRILLIANTLY PLAYED AND THE ADAGIO HAD THE CLASSIC REPOSE AND REFINEMENT THAT MR. KREISLER BRINGS TO IT. ALTOGETHER A FINISHED AND SUCCESSFUL DEBUT."

### New York Sun

"THE POISE OF IT, THE BREADTH BUT EXQUISITENESS OF PHRASING, THE EASY DIGNITY AND SURETY OF A TECHNIQUE WHICH NEVER DESCENDED TO THE OBTRUSIVE, WERE GRATIFYING IN THE EXTREME. HIS TONE WAS SPLENDID FOR WARMTH, FOR ROUNDNESS AND PERSUASION."

### New York Times

"NO NEW VIOLINIST OF THE SEASON HAS MADE AT THE OUTSET SUCH AN IMPRESSION FOR DIGNITY, REPOSE AND COMMAND OF STYLE."

### New York Herald

"TECHNICALLY, MR. KOCHANSKI RATES HIGH. HIS TONE IS VERY FINE. THE FACT STOOD OUT AT THE END THAT THE CONCERTO HAD BEEN PLAYED IN MASTERLY STYLE."

### Brooklyn Eagle

"BY THE POWER OF HIS OWN INDIVIDUALITY, THE GRACE OF A TEMPERAMENT FLUSHED WITH EMOTION, AND AN EXQUISITE FEELING FOR PURE BEAUTY, HE PROVIDED AN INTENSELY GRIPPING AND PERSONALLY ILLUMINATIVE READING OF THE MAJESTIC MASTERPIECE."

### New York Journal

"THE VIOLINIST WITHOUT ADO SHOWED THAT HE WAS AT HOME IN THIS MUSIC. AND THIS WAS DONE WITH A TONE THAT HAS VELVET IN IT, WITH PURE AND CLEARLY CHORD PASSAGES—ALTOGETHER AN IMPRESSION OF A NEAT AND CERTAIN COMMAND OF TECHNIC."

### New York Mail

"BRAHMS IS THE MASTER WHO WRITES ONLY FOR MASTERS AND IT MAY BE DOUBTED IF THE OPENING MOVEMENT OF HIS CONCERTO HAS EVER BEEN BETTER PLAYED THAN IT WAS YESTERDAY."

**New York Tribune: "HE IS AN ARTIST"**

**SEASON 1921-22 NOW BOOKING**

DIRECTION:  
**GEORGE ENGLES**

**STEINWAY PIANO**

**AEOLIAN HALL  
NEW YORK**

## THE RACONTEUR

By James Gibbons Huneker

[In the summer of 1896, the late James Gibbons Huneker visited Europe for the first time in several years. He spent some time in Paris and made his first pilgrimage to Bayreuth. The Fourteenth of July—Bastille Day, the great French national holiday—he was in Paris and evidently had a good time, as the account given below proves. At Bayreuth he met Siegfried Wagner and set down his impressions of him in his Raconteur column in the Musical Courier, although he afterward altered his opinion, writing later the same summer: "I heard Siegfried Wagner conduct the third cyclus. I take back all sarcastic allusions to the young man's musical abilities. He has been well schooled, is alert, vigorous, and his men obey and respect him. He has not much magnetism as yet, but he is young and has plenty of technical ability." Huneker's first judgment, printed below, was correct. Further excerpts from The Raconteur will be published next week.—Editor's Note.]

## A JOLLY FOURTEENTH AT PARIS.

I wish that I could sketch for you some of the sights and sounds of that great holiday of Paris, the Fourteenth of July.

You remember, doubtless, the story I wrote about meeting the thirty ex-King of Serbia? Well, it was at the same Café Monferino, back of the Opéra, that a group of Americans met daily. The place has long been a resort for singers of the Opéra because of the superior cooking and because of the delectable brew.

This summer if I met a musical or theatrical man I told of the joys of the Café Pilsner, and so it came to pass that many New Yorkers sat in the open air and gossiped and gurgled the amber. There were Frank McKee, Otis Harlan, Bert Dasher, Jerry Sykes, Joe Humphreys; there were Jean and Edouard de Reszke, Oliveri, the vocal maestro of Boston, and then the inevitable Willy Schuetz, at home in Persia or Astoria, full of small talk and enthusiasm, and Meltzer, the critic, would drop in and talk of Venice and the fair at Budapest.

The night of July 14 a carriage drove up to the café containing the honorable persons of Otis Harlan, Jerome Sykes, Charles Evans, Florence Ziegfeld and several New York men not professionals. The carriage was quite full.

Now, the regular frequenters of the café are quiet, well to do Frenchmen, who sip absinthe and beer very leisurely, and for several weeks our party had proved too much for their nerves.

As a matter of strict record your average Parisian dislikes racket or noise. As for being dissipated or fast, pooh! No one is fast in Paris but young Americans.

The fact of it being a gala night did not impress these good people. Down at the Place de l'Opéra was a blaze of glory and the sound of music. Clustered about the café were itinerant singers, acrobats and musicians. Occasionally a clever fellow would appear and recite something, get a few centimes and move on, but the café and

its denizens were too well bred or apathetic to become excited over such a thrice-told tale.

When the Americans, "the crazy Americans," arrived, the air cleared, and I saw several nervous gentlemen leave. They feared the fun.

In two minutes Mr. Black Sheep Harlan was leading a quartet or a septet, I don't know which, and I recognized the sweet soprano voice of sweet Lottie Gilson. Then Mr. Sykes thundered forth "The Star Spangled Banner," and Frank Mordaunt, who was sitting near me, wiped away a few patriotic tears.

When Col. Frank McKee drove up, accompanied by his aide-de-camp, Bert Dasher, our enthusiasm knew no bounds, especially as both gentlemen waved tiny American flags, and on their heads were caps with the tricolor. We broke into song, and the French became interested. I saw Lillian Nordica's husband, Zeltan Doeme, and Edouard de Reszke, with Delmas, two vocal giants, smiled approval from the background.

Then Mr. Harlan took it into his head to make a speech, and he took possession of a neighboring carriage, which he used as a rostrum. While he was telling the French nation how much he admired it, a band of boisterous merry-makers, men and women, swept into the Rue Halevy. Otis was surrounded in a minute, and trouble seemed to hand.

"Oh, for heaven's sake!" cried Harlan to me, "come and tell these croquettes I'm a friend of the French."

It took a few moments to explain the situation and general amity ensued. Mr. Harlan sang a verse of "The Marseillaise" and tried to teach the mob "Columbia."

You can fancy the condition of the street by this time. Humanity, vivacious and dense, was wedged in the Rue Halevy, and the police across the street at the opera never complained, for it was a holiday, the holiday of the year, and liberty was construed into license.

Only one of the proprietors of the café came to me and said:

"Are the Americans always so jolly?"

He was a bit disturbed, although he stood the prodigious chatter and confusion with much equanimity. Money was being spent, and M. Mates was not a man to interfere with the circulation of silver—or of gold.

Finally Mr. Harlan and Mr. Evans gave us the apex of the night's delight. They danced as only they alone can dance, and the Parisian crowd howled with enthusiasm. Such artistic pigeon-winged and jiggling had surely never been seen before, and when Otis borrowed my hat and went about taking up a collection for the poor of the United States not a person present refused to contribute.

To their dying days these people will believe that the Americans were professionals out for revenue. But judge the stupefaction of M. Mates when the order came to treat all the guests of the café!

Treating is not known in Paris, but considering that it was a first attack it took famously. Everyone was treated by Mr. Harlan and his associates, and so a unique evening ensued.

Fancy the same thing being attempted here! Why there would be a bloody fight in five minutes. In Paris it all fitted in the picture. The gay, irresponsible night, the fun,

jollity, the dazzling illumination, the air of camaraderie, all forced us to forget that life is earnest, life is—what's the rest? And I assure you the fun was as innocent as it was real.

## SIEGFRIED'S LITTLE WHISKERS.

- When I was introduced to Siegfried Wagner, the son of Richard and the grandson of Liszt, I confess I was more than interested. Here is a young man who is bearing the heaviest sort of a burden through life. He is the son of a celebrated father and mother, and although his lineage is tangled, like all the Liszt-Wagner-Bülow crowd, he must "drain his dree," as they say in Scotland. He is spoken of as a talented left-handed conductor, and he may be seen haggling with the cabman over the fare. He is of a frugal bent, and believes in making the pocket money allowed him by mamma go as far as possible.

The face, rather weak, insincere, sweet and interesting. His mouth is sunken, like Wagner's and he has plenty of profile, but it is the profile of a refined rather than a strong character. He looks very much like Richard Wagner, but feminized. He is almost effeminate and I admired not the little whiskers on his face. You can see he means well and is regarded in Bayreuth as a demigod. But he isn't. There is as yet much tin in his make-up and he goes on wheels all the time.

Siegfried Wagner will never be more than a respectable mediocrity. Nature doesn't pour a second time into the same mold the stuff that makes the genius. He was once an architect and is admired now as a conductor.

By the architects or the conductors I don't know which!

## Verdi Club Red Cross Benefit

A fine success was the Verdi Club Red Cross benefit, under the direction of Florence Foster Jenkins, founder and president of the club, which took place at the Garrick Theater, February 14. St. Clair Bayfield directed the performance of "Twelfth Night," also playing the part of Malvolio, and associated in it were Frances Carson (of "The Bad Man"), Pedro de Cordoba, Robert Lowe (of "Dear Me"), Rowland Buckstone (of "Deburau"), and others. President Jenkins delivered a short but graceful speech between the acts, thanking the sixteen principal actors of the cast, as well as the court ladies and courtiers, property boys and sailors. The February 10 issue of the MUSICAL COURIER contained a full program of the affair.

## Alma Beek Not Backward

"Advertising is the education of the public as to who you are, where you are, and what you have to offer," says the late Elbert Hubbard. "I'm Alma Beek, live on Riverside Drive, New York, and am a contralto, already booking for next season," says this young singer promptly. "Next engagement, please!"

## Clemens to Give Two Recitals in New York

Clara Clemens will give two recitals in Aeolian Hall, New York, early in April, the dates being April 2 and 9. Her program will consist of Brahms songs sung in English.



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New Address: Central Building, 25 W. 42nd St. New York

## MARINUS DE JONG

BELGIAN PIANIST

## ESTABLISHES HIMSELF AS A FIRST CLASS PIANIST

THE EVENING MAIL—Tuesday, February 8th, 1921:

A young Belgian Pianist entered the American Musical Lists at Aeolian Hall last evening AND UNASSUMINGLY PLACED THE STAMP OF AUTHORITY UPON AN EXACTING CONVENTIONAL PROGRAM.

Marinus de Jong CARRIES HIS HEARERS ALONG SPONTANEOUSLY WITH THE HEADLONG IMPETUOSITY OF HIS RIPPLING FINGERS, BUT EXERCISES AN EQUAL PERSUASION THROUGH THE DIGNITY AND REVERENT SINCERITY OF HIS BEETHOVEN.

He seems to be on familiar terms with classic and modern composition alike, and needs no artificial aids to the impressiveness of his interpretations.

THE EVENING WORLD—Tuesday, February 8th, 1921:

HE DISCLOSED QUALITIES OF APPRECIATION AND POETIC UNDERSTANDING THAT COMMAND RESPECT. HE WAS WORTH HEARING.

THE EVENING TELEGRAM—Tuesday, February 8th, 1921:

Marius de Jong, a new Belgian Pianist, PLAYS WITH A LIGHT, GRACEFUL TOUCH AND IS A MUSICIAN OF MORE THAN PASSING INTEREST.

THE BROOKLYN STANDARD UNION—Tuesday, February 8th, 1921:

Marinus de Jong, a Belgian Pianist, made a New York debut in recital last evening, DISPLAYING GOOD TECHNICAL AND MUSICIANLY ATTRIBUTES.

THE SUN—Tuesday, February 8th, 1921:

Marinus de Jong, the Belgian Pianist, last night gave a recital in Aeolian Hall, acknowledging his national obligations by starting the program with César Franck's "Prelude, Choral and Fugue." He also played pieces by Glazounov, Balakirev, Liapounow and Borodine, Beethoven's "Appassionata" Sonata, in which HE MANIFESTED A DISTINCTLY TURBULENT IF NOT PERFECTLY LUCID TECHNIQUE.

NEW YORK TRIBUNE—Tuesday, February 8th, 1921:

In his playing last night there were engaging qualities. THERE WAS TECHNICAL FLUENCY AND A COMMENDABLE ABSENCE OF AFFECTATION IN MANNER OR SENTIMENT.

He was most successful in the filmy effects of some of the Russian pieces, especially the Etude, opus 11, of Liapounow, Debussy's "Poissons d'Or" and a little "Burlesque" of his own.

THE WORLD—Tuesday, February 8th, 1921:

Marinus de Jong, Belgian Pianist, one of the group of younger artists of that country visiting America, played to a good sized audience. Franck's "Prelude, Choral and Fugue," and Beethoven's "Sonata Appassionata" were on a program that MR. DE JONG INTERPRETED IN CHARMING AND POETIC FASHION.

THE NEW YORK HERALD—Tuesday, February 8th, 1921:

Marinus de Jong, Belgian Pianist, made his American debut at Aeolian Hall last night in a recital. HIS PERFORMANCE SHOWED HIM TO BE AN INTERPRETER OF SOME INDIVIDUAL AND INTERESTING IDEAS, no few of which he was able to impart to his hearers.

## Now Touring America

A Few Dates Open After the 15th of March and in April  
1921-1922 Season Now Booking



### Leila Topping in All-Russian Programs

Leila Topping, pianist, who has recently resumed concert work after several years of active teaching, has a unique specialty in her all-Russian programs, presented with interpretative remarks. For this work she has exceptional equipment, adding to her pianistic ability, literary gifts of individuality and charm. She succeeds in infusing a dramatic quality into both phases of her artistry, and by her



LEILA TOPPING,  
Pianist.

dynamic personality holds the interest of her audiences. During a recent visit at her studio, the writer ventured to inquire why Miss Topping had chosen this specialty.

"Many persons ask that question, evidently considering it strange that a perfectly loyal American, without a strain of Russian ancestry, should select this medium. However, that may be, I have a remarkable 'feel' for Slav music, and since one's viewpoints vary at different phases of life, one naturally seeks that medium which is most vitally expressive. Music of a strongly national character always interests me, and certainly none has a stronger racial flavor than the Slav. To me the Russian has more to say, and says it with greater sincerity, than any of the moderns. While other schools are concerned with effects, he is engaged with values. Others, cleverly manipulating the modern idioms, produce some interesting often beautiful, effects, but how lasting only time will show. Meanwhile, the Russian, rising from the depths, his soul aflame, seizes upon any available means, and sends his tragic message thundering down the ages. Of course no other nation has such a rich inheritance of imagination and mysticism, fostered by the wealth of myth and folk lore, nor have they the tragic background of centuries of repression and oppression—social, religious, political and artistic. Small wonder that these pent up torrents and smothered fires caused soul tortures, and when they broke forth the message was written in blood. It is truly a fascinating study, and to understand somewhat the psychology of a nation is necessary in order even to approach intelligent interpretation of its music.

## LILLIAN MAY GINRICH Dramatic Soprano

### Regarding Recent Philadelphia Recital

Enjoyed great pleasure and was well rewarded. As Miss Ginrich has the personal charm that is the first asset of the artist in music, and she supports the first impression by the feeling and sincerity she puts into her singing. Statuesque and commanding of presence, she is an object lesson in dignity and grace of demeanor. Her vocal method abstains from pretense and exaggeration, and her songs were chosen with care as they were delivered with skill.—*Ledger*.

An exceptional voice, combined with ingratiating personal charm, helped to make the occasion auspicious. In the scope and variety of her numbers Miss Ginrich showed great versatility. She is perhaps at her best in dramatic soprano.

The heroic size of Miss Ginrich's voice, her great range and facility in shading were best displayed in the "Softly Sighing" aria from Weber's "Free-shooter."—*North American*.

Charming style and a great deal of individuality. Sings so skillfully that it is entirely adequate for the interpretation of even so effective and difficult an aria as that from "Der Freischütz." "Softly Sighing," with which she made a decided hit.—*Record*.

Range. Variety of quality of pleasing character. Artistic rendering of descriptive songs.—*Evening Ledger*.

Management: HELEN PULASKI INNES, The Beeches, Primos, Pa.

Probably we can never fully understand the complex Slav nature, its subtlety, mysticism, and violent reactions from tragic gloom to reckless hilarity and savage abandon. With Russia in the melting pot, there is especial interest now in her music, and a wealth of material to inspire the creative artist. My programs are arranged with a view to contract, rather than chronology, and in selection I do not follow the beaten path. Moussorgsky, Borodine, Gliere, Scriabin and, of course, Tchaikowsky, all are represented with newer compositions by Rachmaninoff, Prokofieff, Glazounoff and others. In my interpretative remarks I keep as far from the pedagogic as possible, and sidestep the bore-some tone 'lecture-recital,' at which everyone balks. Pre-digested food is all very well, but no one enjoys an overdose, and it should be well sugar coated to be palatable."

## A MUSICAL TREAT FOR PHILADELPHIA

Beale, Kindler and Seidel Charm—Cortot with Matinee Musical—Orchestral Notes

Philadelphia, Pa., February 9, 1921.—Tuesday evening, February 9, witnessed a fine recital at the Philadelphia Opera House, where an enthusiastic audience assembled to hear Hans Kindler, Kitty Beale and Toscha Seidel in a program of excellent choice and superb rendition.

The program was opened by Kindler, who gave the "Variations on a Rocco Theme," from Tchaikowsky, in a manner that drew forth unrestrained and spontaneous applause which necessitated many recalls and an encore. The aria, "Caro Nome," from Verdi's "Rigoletto," was next on the list and the singing of it by Miss Beale left nothing to be desired in the way of intonation, interpretative ability and technical skill. Toscha Seidel's appearance for the third number on the program was a signal for an ovation. His playing of the "Praeludium et Allegro," Pugnani-Kreisler, and the "Sicillienne et Rigaudon," Francoeur-Kreisler, was a masterpiece of violin work. A perfect furore of hand clapping followed this number and Seidel was compelled to add two encores. The second part of the program was opened by the violinist, who played numbers from Tchaikowsky, Schubert and Kreisler, while the closing number was also allotted to him, taking the form of the F major gavotte from Beethoven and a waltz paraphrase by Hubay. In both groups, Seidel won a triumph of approbation. Innumerable recalls were necessitated and an unusual number of encores given. In this part of the program Miss Beale sang numbers by Rimsky-Korsakoff, Buzzi-Peccia, Roxas and the "Shadow Song" from Meyerbeer's "Dinorah," all of which were delightfully sung and vigorously encoored. Kindler delighted with the "Larghetto Lamentoso," Godowsky; "Passepied," Delibes, and "Tarantella," by Popper. The excellence of Kindler's cello art is well known and deeply appreciated.

### CORTOT WITH MATINEE MUSICAL CLUB

Substituting for Olga Samaroff who was ill, Alfred Cortot, the French pianist, was enthusiastically received and won his way to the hearts of the big audience by a brilliant and scholarly interpretation of a very interesting program at the recent Matinee Musical Club concert at the Bellevue-Stratford. "Pan's Flute," a prize cantata by Carl Busch, was much enjoyed. In addition to the club chorus, Andre Maquarre, first flutist of the Philadelphia Orchestra, and Louis James Howell, baritone, took part in the cantata. Helen Pulaski Innes directed in her usual fluent and efficient manner. Others on the program included May Farley, soprano; Marie Stone Langston, contralto, and Mr. Maquarre, who in addition to his part in the Busch work, played a group of fascinating compositions.

### ORCHESTRAL NOTES.

The Philadelphia Orchestra Association has completed arrangements for the giving of three extra performances by the orchestra at the Academy of Music this season, on Monday evening, February 21, Thursday evening, March 3, and Monday evening, April 25. These concerts have been planned with a view to accommodating the great number of people who cannot obtain admission to the regular series, and in order to fulfill a pledge made during the Endowment Fund Campaign a year ago. At that time it was commonly reported by those active in the drive that a great many people refused to support the orchestra because they were unable to secure seats for any of the concerts. At the beginning of the present season, also, a great many applications for season tickets had to be refused because the capacity of the auditorium had been reached.

On February 21 the orchestra will repeat the all-Tchaikowsky program planned for performance at the regular concerts of February 11 and 12. The Brahms "Requiem" will have its initial performance on March 3, and on April 25 the program will be devoted to excerpts from the "Nibelungen Ring" of Richard Wagner. G. M. W.

### Paul Althouse Scores in Billings, Mont.

Billings, Mont., January 20, 1921.—At the Congregational Church of this city on Tuesday, January 18, Paul Althouse, tenor of the Metropolitan Opera Company, and Rudolph Gruen, pianist, were heard in a delightful joint recital. Mr. Althouse, assisted at the piano by Mr. Gruen, sang numbers by Scontrino, Burgmeier, Duparc, Massenet and Fourdrain, with excellent tonal quality and style. This group was followed by the "Celeste Aida," which served to reveal his operatic qualifications. In two other groups, the tenor substantiated the very favorable impression created early in the evening. The large audience enjoyed the concert thoroughly and demonstrated warm applause during the program.

Mr. Gruen was a satisfactory assisting artist, for besides rendering sympathetic accompaniments, he was heard in a group of three short numbers by Chopin, Dett and Rubinstein. As a soloist he is none the less interesting. J. L.

### Cyril Scott Elicits Interest Here

The impression of many of those who have met Cyril Scott, the English composer-pianist, is that he is an individuality, Byronic in tendency, perhaps, but at the same time a personality which belongs quite to himself. One cannot imagine his kow-towing to an idea just because ninety-nine thousand nine hundred and ninety-nine of the world's inhabitants uphold it. Rather is he seen, a slim, Beardsley-like figure, gently detaching himself from the

importunities of the vox populi and going his own way, in his distinguished, unperturbed and nonchalant manner.

It is this self-detachment which intrigues one. What, really, is this quiet man thinking about Americans? That he does not say much, and that there are no known copies of his views extant in which his impressions are quoted, makes one fear the worst and wish that our escutcheon bore a device other than Wrigley's Spearmint.

Meanwhile, Cyril Scott has traveled a goodly portion of this great and glorious republic. He has been applauded in all the great centers of the country and feted by the musically elect. His presence has been counted among the outstanding musical events of a season replete with musical sensations, for in this year of 1 A. P. (Anno Prohibitoribus) our auditory nerves have been in constant play. Every known school of music from the early Italian classicists to the Pre-Scotts has been marshalled forth, and what we have not heard we have not been able to imagine, as nothing has been left for the imagination.

In this crowded arena, Cyril Scott has stepped his way and the tumult was silent and listened and applauded. Naturally, there was a dissension of opinion. When a message is so innocuous as to inspire no controversy, it were better written in hieroglyphics and deposited in the British Museum. But, despite the little handful of dissenters, the name of Cyril Scott has elicited tremendous interest here.

### Springfield Enjoys Chicago Opera

Springfield, Ill., February 12, 1921.—The activities of the Amateur Musical Club of Springfield, Ill., for the year 1920-21 have been especially numerous. The year opened with two concerts by the Cincinnati Orchestra, Ysaye conducting, on October 13. The following week were heard two performances by the Chicago Opera Association, which proved the finest musical affairs ever held in the city. On December 16 Edna Gunnar Peterson gave a piano concert. February 11 a concert outside the course was given by the La Scala Orchestra of Milan, Toscanini conductor. March 22 May Peterson will be heard for the first time in Springfield. The club's afternoon programs are given by local talent and the last one of the season is given by the winners of the student contest.

The year will close with a concert by Lambert Murphy, tenor. This will end, without doubt, the biggest year the Amateur Musical Club has ever had. E. T. S.

### Helen Stover Concert Dates

Helen Stover is being kept busy these days singing at various musicales and concerts in the metropolis and its environs. On February 12 there was a joint recital in Lakewood, N. J., with Leon Rothier, bass of the Metropolitan Opera. The next evening an enthusiastic audience greeted her at the Pennsylvania Hotel in New York. One of her numbers was Mana-Zucca's "Rachem," which was so well received that at the conclusion of its rendition the entire audience rose in appreciation. Last Sunday afternoon Miss Stover sang at the Hippodrome with the Metropolitan Opera House Orchestra.

### Another Fine Concert in Fuerstman Course

Joseph A. Fuerstman chose Mme. Louise Homer and Louise Homer, Jr., with Florence McMillen as accompanist, for the attractions for the fifth concert in the World Famous Artists' Series which he is presenting at the Armory, Newark, N. J. Both the eminent contralto and her daughter were exceedingly well received, thus adding another excellent concert to the long list which Mr. Fuerstman has been instrumental in furnishing to Newark music lovers.

### Muzio and Piastro-Borisoff in Joint Recital

Claudio Muzio will appear in concert with J. Piastro-Borisoff at Convention Hall, Rochester, N. Y., on April 30. This combination, soprano and violinist, will also be heard in at least one joint recital in New York.



"Frederick Gunster is the possessor of a voice of natural beauty, carefully schooled and skilfully used. . . . A singer possessed of fine abilities and one listened to with sincere satisfaction."—(Chicago Daily Tribune by W. L. Hubbard.)



## WHITEHILL

Baritone

Metropolitan Opera Co.

"We do not remember a finer vocal and dramatic impersonation of the character of Telramund than that presented by Mr. Whitehill."—H. E. KREHBIEL in the N. Y. TRIBUNE, FEBRUARY 3, 1921. ("LOHENGRIN.")

"Mr. Whitehill's Telramund was finely conceived, robustly melodramatic and with the note extorting sympathy that underlies the nature of the character; and his singing in voice and expression was on a par with the dramatic quality."—RICHARD ALDRICH in the N. Y. TIMES, FEBRUARY 3, 1921. ("LOHENGRIN.")

"Mr. Whitehill's performance of the father was one of the finest things he has done, so tender, so loving, a beautiful picture of fatherly love in the first act, a terrible picture of the same feeling distorted and agonized in the last."—H. T. FINCK in the N. Y. EVENING POST, JANUARY 17, 1921. ("LOUISE.")

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## CLEVELAND ENJOYS ITS STAR VISITORS

Josef Hofmann, Emmy Destinn, Winifred Byrd, Carlo Galeffi, Nina Koshetz, Sascha Jacobinoff, Among Those Heard—Sokoloff Forces Off on Tour—Other

### Local Items

Cleveland, Ohio, January 31, 1921.—Josef Hofmann, more than pleased a capacity house at Masonic Hall, January 25th. On Tuesday night he played in an incomparable way rare works of Chopin and Liszt.

Emmy Destinn, Carlo Galeffi and Winifred Byrd, gave a delightful program January 23rd, at Masonic Hall. Several hundred music lovers were in attendance.

The Cleveland String Quartet, headed by Nikolai Sokoloff, appeared Sunday evening, January 23rd, at Hotel Statler under the auspices of the Chamber of Music Society. This is the seventh program given by the society this season. The quartet is composed of Nikolai Sokoloff, first violin; Louis Edlin, second violin; Carlton Cooley, viola, and Victor De Comez, cello. Arthur Shepherd was pianist.

Nina Koshetz, Russian soprano, assisted by Sascha Jacobinoff, violinist, gave an interesting recital Monday at Hotel Statler. Mme. Koshetz is a recent acquisition to the American concert stage, and is a famous exponent of the songs of her countrymen. Jacobinoff who is an American despite his Russian name, plays the violin with excellent art.

The Cleveland Symphony Orchestra gave two concerts this week, and then started on its Eastern tour. The concerts were given on Thursday and Saturday evenings, and were well attended.

The Harmonic Club, J. Powell Jones conductor, gave its first concert of the season on the afternoon of January 23rd at Masonic Hall before a well filled house. There was a miscellaneous program of part songs and choruses. It was well chosen and furnished an afternoon of much enjoyment.

The Cass School of Music, Elocution and Dancing, 6810 Euclid avenue, presented pupils from the piano class of Miss Neville in a recital at the school on the evening of January 23rd. Dan Parmelee and Clarice Paul Parmelee gave an evening of violin and piano music at the school, January 28th.

Rosa Habermann, talented Cleveland pianist, who some years ago married Dr. Adolph Widder, of Hungary, has returned from her European home, and will take an active part in local musical activities. Mrs. Habermann-Widder is a well equipped pianist. For several years she studied with Leopold Godowsky in Berlin.

The Musical Arts Society gave its first open meeting of the season January 29th at the Sorosis Club house.  
C. S. G.

### Klibansky Pupils Busy

Sergei Klibansky, New York vocal instructor, announces many new engagements for his pupils. One of these is Betsy Lane Shepherd, who sang with splendid success the soprano solos of "The Messiah" in a performance given at Washington, D. C.; she has been engaged for a six weeks' tour through the West.

Lotta Madden gave a very successful song recital in Scranton, Pa.; she was the soloist at services given at the West End Collegiate Church, and her appearance at a concert given by the Haarlem Philharmonic Society was highly applauded and many encores were demanded. Before leaving for her Western tour, she gave a recital of songs of American composers at the MacDowell Club in New York. She has been re-engaged as soloist at the First Presbyterian Church, Amsterdam avenue and 105th street, New York.

Elsie Duffield has been engaged as soloist at the Church of the Holy Apostles, New York. She will sing the following engagements in March: Rutland, Vt., Whitehall, N. Y., Troy, N. Y., Round Lake, N. Y., Plattsburg, N. Y.; in April, Newark, N. J., and New York.

Helen Riddell gave a recital at the Y M. C. A. in Louisville, Ky. The audience was delighted with her artistic work. She was also soloist at a concert of the Wednesday Morning Musical Club, Columbus, Ind., and at a musicale at the Seelbach Hotel auditorium. She is soprano soloist at the Unitarian Church at Louisville, Ky.

George Grafe has been engaged for the "Jim Jam Jems" company, which is at present on tour and will later come to New York.

Kurt Klebe was soloist at a concert at the St. Andrew's Memorial Church, at a concert given by the Elks' Club, Yonkers, and at a concert given at Masonic Hall. He was assisted by his sister, Vineta Klebe, also a Klibansky pupil.

Milton Bevan was soloist at the First Baptist Church, Tarrytown, N. Y. Ruth Percy was most successful in her appearances at a concert given at the Marlborough-Blenheim Hotel, Atlantic City, and at a concert of the Catholic Actors' Guild, Astor Hotel, New York. Alveda Lofgren has been re-engaged as soprano soloist at the First Presbyterian Church, Morristown, N. J. At the last studio musicale of Mr. Klibansky the following pupils sang: Grace Liddane, Florence Kinsley, Lottize Howell, De Vecmon Ramsay and Alveda Lofgren.

### Elliott Schenck and "The Blue Bird" Score

New York City, January 31, 1921.

To the Musical Courier:  
In your issue of January 13, you state on page fifty-seven that Norman O'Neill, who composed the music for Barrie's "Mary Rose," now playing at the Empire Theater, is "best known in America for his musical setting to Maeterlinck's 'Blue Bird'."

Through a misunderstanding this impression has become general, and as it is erroneous, I am asking you to rectify the mistake. "The Blue Bird" was produced at the New Theater under Winthrop Ames' direction, who commissioned me to write the score which was used not only at the New Theater, but for several years throughout the country.

Mr. O'Neill's music, I understand, was used in England. If you will kindly give this publicity I will greatly appreciate the courtesy.

Yours very truly,  
(Signed) ELLIOTT SCHENCK.

### Klamroth Talks for Schola Cantorum

January 19, Mr. Klamroth gave his second lecture before the Schola Cantorum. He chose for his subject: "An Outline of the Mechanism of the Voice," and, in addition,



CONSTANTIN NICOLAY

Sings next Sunday evening, February 27, at the People's Institute, New York City; his contribution to the program will be made up of Greek folk songs. By request, he will give this spring a song recital in Chicago, prompted by the big success scored by the distinguished basso of the Chicago Opera two years ago at Aeolian Hall and more recently at the Dippel Testimonial Concert at Orchestra Hall, Chicago, Ill.

explained many interesting and little-understood vocal terms. In a very comprehensive manner and by means of diagrams and numerous simple, direct illustrations, he presented his subject under the following sub-headings: "The voice as an instrument;" "Correct breathing for singers, and its control;" "What is timbre?" with an explanation of the reason for differences in voice quality; "What are so-called registers and how can the various qualities of the voice be blended so as to produce an even and unbroken flow of sound from the lowest to the highest tones of the voice?"

The clarity of presentation from the practical standpoint of a teacher's experience and deductions, made his talk most interesting and helpful to his audience.

### Masson Engaged for Spartanburg Festival

Greta Masson has been engaged for the Spartanburg (S. C.) Festival in May. She will have two appearances, one in the "Lakme" production and the other as soloist with the Russian Symphony. On February 25, Miss Masson will give a recital in Greenwich, Conn. She recently returned from a most successful tour in Canada, where she was received with much enthusiasm, her recital in Toronto causing a "furore."

### Hurlbut Uncovers a Marquis

Harold Hurlbut, the American tenor and disciple of Jean de Reszke, has discovered in a group of Riviera street singers a young Italian marquis with a remarkably beautiful tenor voice. This young nobleman, who was in the war and wears the silver star of heroism for life-saving in a recent Italian earthquake, has been an exile for some time and was forced to sing in the street for his living. Mr. Hurlbut is training his voice.

### Althouse Guest of Kiwanis Club

Recently Paul Althouse sang at Billings, Mont., on his comprehensive Western tour. As usual he achieved the success that has been the rule for him ever since he left New York last month. Before his concert appearance he was the guest of honor at a luncheon of the Kiwanis Club, where he made a speech, "a far more difficult task than singing," the noted tenor ruefully confesses in alluding to his efforts to round off periods of speech.

### Fanning's Additional Dates

Cecil Fanning will be the soloist at the third concert of the Troy (N. Y.) Vocal Society at Music Hall on March 9. He will also give the third concert in the series of Thursday Afternoon Musicales directed by Mrs. William N. Bannard and Annie T. Flinn in the ballroom of the Hotel Du Pont, Wilmington, Del. Mr. Fanning will sing there on St. Patrick's Day, an appropriate artist for the day since he is himself a son of the Emerald Isle.

### Benefit for French Day Nursery

A large audience attended the concert given recently at the Belasco Theater in New York for the benefit of the French Day Nursery. Among the artists who presented the enjoyable program were Mario Chamlee, Yvonne Gall, Germaine Schnitzer and Sascha Jacobsen. Mrs. Percy Friedenberg, president of the nursery, arranged the concert.

## Charlotte WILLIAMS Demuth Concert Violinist

Appeared as Soloist with the Cleveland Symphony Orchestra on December 12, 1920.

With Philadelphia Symphony Orchestra January 19, 1921.

Management:

DANIEL MAYER, Aeolian Hall, New York City



## SOME EXCELLENT PROGRAMS HEARD IN INDIANAPOLIS

**Pavlowa, Tetrassini, the Flonzaley and the Culp Quartets  
All Give Excellent Programs—Notes**

Indianapolis, January 25, 1921.—One of the most delightful series that Indianapolis has enjoyed this winter was offered at the beginning of the holiday festivities by the Ona B. Talbot Fine Arts Association. Late in the fall the series, which included Pavlowa, Galli-Curci, and the Detroit Symphony Orchestra, was announced. As Christmas time drew nearer Mrs. Talbot featured season tickets to her course as holiday gifts, with the result that practically the entire house was sold for the concerts, and for some of them there was a waiting list by the time the single seat sale opened. Season tickets were sold to music lovers in most of the larger cities of the State, and special arrangements were made on steam and interurban lines for late cars and trains to take the visitors back to their homes after the concert.

Pavlowa, accompanied by her splendid group of dancers and an orchestra whose music alone would have provided a wonderful entertainment, proved her absolute right to the possession of the title of "The Incomparable" in a matinee and night performance on December 21.

### FLONZALEY QUARTET ACCLAIMED.

Indianapolis music lovers were loud in their praise of the concert given December 15 at the Academy of Music by the Flonzaley Quartet before the members and friends of the Maennerchor.

### TETRAZZINI CHARMS.

Under the direction of Bradford Mills and Merle Armitage, Luisa Tetrassini appeared at the Murat Theater, January 9, assisted by Max Gegna, cellist; J. Henri Bove, flutist, and Francesco Longo, at the piano. Mme. Tetrassini's happy mood was contagious, and her audience was quick to respond.

### ANENT RUDOLPH KAFKA.

Rudolph Kafka, violinist, who joined the faculty of the Indiana College of Music and Fine Arts a few months ago and who was heard in recital in Caleb Mills Hall, in December, is the only man in Indianapolis who possesses a grand cross of the Order of St. Stanislaus, which was presented to him by Czar Nicholas II in recognition of his splendid musicianship. On the occasion of a visit to Bad Nauheim the late Czar heard Kafka play violin solos. The next day he summoned the young man to appear in the Russian church and there, among a distinguished company of notables, the Czar clasped the purple ribbon and the cross about the shoulders of the violinist. At the time of the Grieg festival in Prague, Rudolph Kafka, who was then nineteen, played the Grieg sonata in G major accompanied by the composer at the piano. The next day, the regular conductor of the Seska Filharmonik Orchestra, Dr. Zemanek, was ill and he requested Kafka to lead the orchestra which he did with great success. Among Kafka's prized possessions is the letter he received from Grieg complimenting him on his work on the two occasions.

### CULP QUARTET PROGRAM.

Under the auspices of the Matinee Musicale, the Culp Quartet gave a delightful program before a large audience at the Masonic Temple, January 12. The pleasure afforded by these players on the occasion of their visit to the Musicale last year lingered in the memory of those who heard them and brought out an unusually large crowd of the members and their friends. As the result of their years of playing together the members of the quartet—Sigmund Culp, first violin; Ernest Pack, second violin; Carl Wunderle, viola, and Walter Heerman, cello—have attained a rare degree of artistry.

### Notes.

One of the most creditable performances of "The Messiah" ever given in Indianapolis was that of December 26 by the Community Chorus under the direction of Edward Bailey Birge, assisted by Helen Axtell, soprano; Lucy

Hartman, contralto; John Hoffman, tenor, and Gustav Holmquist, basso, soloists; Dorothy Knight, accompanist, and an orchestra.

Another event of the holiday season in which local musicians took part was the Old Melodies concert of December 23 at the Murat Theater which was given under the auspices of the Indianapolis Lodge of Elks. The Hoosier Harmony Trio, composed of Al Hoffmeister, Henry Wollenweber and Simmie Henderson, opened the program with a group. Kathleen Bumbaugh and Leland Lytle contributed solos. Others who contributed were Otis Igelman, violinist; Norma Mueller, Harold Stockton, R. L. White, John Cost, Marion F. Hart, Claude C. Lloyd, the Beanblossom Club of the Indianapolis Rotary Club, under the direction of Ed Nell; Agnes Hodgkin; Pasquale Montani, harpist; DeWitt Talbert, baritone, and the Lincoln Quartet, consisting of Mary Traud Bush, Florence Parkin, Harry Calland and T. A. Nealis. Mrs. S. A. Buick was the accompanist.

Helen Warren Chappel gave a song recital in Logan, Ohio, January 20.

Alberta E. McCain, harpist, has returned from Paris, Ill., where she played for a wedding.

Flora Lyons, principal of the normal department of the College of Music and Fine Arts, was a speaker at a recent conference of teachers at Muncie, Ind., on the work of training supervisors of music and art.

Myrtle Lewark, reader, and Martha Kutz, soprano, advanced students of the College of Music and Fine Arts, recently joined a concert company for a Chautauqua and lyceum tour.

Mary Harwick, a pupil of Marion Williams of the College of Music and Fine Arts, has joined the Kraft Concert Company for a forty weeks' engagement with the Radcliffe Chautauquas. The Kraft company, which was coached and produced by President Harry G. Hill, of the College of Music and Fine Arts, has a record of eighty weeks' tour during the last two years.

The senior pupils of Myrtle K. Hollinshead gave a delightful recital in the Cropsey auditorium of the Public Library, assisted by pupils of Charles Dobson, vocalist, and Ferdinand Schaeffer, violinist. Those who took part were Clara Kriel, Esther Nance, Florence Groenier, Helen Erber, Bernice Pugh, Jean Mander, Hazel McKay, Alva Eskin, Eloise Fosdick, Roland McAllister, Anna Abstone, Theodore Grubb and Elmer Kruse. Mrs. Edward Porter and Fern Andrews were the accompanists.

Earle Howe Jones, of the Metropolitan School of Music, presented his piano pupils in an interesting program. Those participating were Dale Young, Marguerite Jones, Gerald McDaniel, James Brown, Katherine Prenatt, Robert Mitchell, Mary Martha Wolf, Ione Porter, Athel Hill and H. Otis Pruitt. Pupils of Frances Beik gave a short sketch.

Ruth Page, who recently returned from South America where she danced in all the important cities, has returned to New York to resume her work with Adolph Bohm after a short visit with her parents, Dr. and Mrs. Lafayette Page.

### Zabelle Panosian Wins Favor in England

Zabelle Panosian, the well known Armenian soprano of Boston, has been studying and singing in Europe since last June. Her tour has extended from Turkey in the East to England in the West. The following notice from the Manchester Guardian of December 13, 1920, indicates



ZABELLE PANOSIAN,  
Soprano.

that Mme. Panosian is making the same favorable impression abroad that she made in this country: "Mme. Zabelle Panosian, the Armenian soprano, had a fair audience for her vocal recital in the Houldsworth Hall on Saturday afternoon, though almost entirely a national one. Her choice of two difficult florid pieces with flute obligato, in Bishop's 'Lo! Here the Gentle Lark' and the 'Mad Scene' from 'Lucia' led to some precariousness of intonation, although in variety of exposition and technic these pieces showed the singer by way of becoming an adept in the resources of coloratura singing. By far the most enjoyable feature of the concert was a number of Armenian folk songs, also of the florid type, but with a floridity more expressive and of a refined and melancholy grace. The peculiar treatment of the augmented second almost shakewise, with a smooth undulation, was a feature of which our Western music seems incapable, as with us this interval is usually one of melodic division, whose signifi-

## EL DIA TEATRAL.



El maestro Knoch, célebre conductor de orquesta, que anoche dirigió con gran éxito, la representación de "Lohengrin", en el "Nacional"

### ERNEST KNOCH.

The above caricature of the well known conductor appeared recently in the *La Noche de Havana*, the translation of the caption under it being: "Maestro Knoch, the celebrated conductor, who directed with great success the performance of 'Lohengrin' at the National."

cance is avoided by a thousand ingenious arts. The delicacy and grace of Mme. Panosian's singing in the medium range of these airs was as delightful as it was original to our ears, and seemed apt for such wayward melody as that of Rimsky-Korsakoff's 'Coq d'Or'."

### Mildred Wellerson Charms

Mildred Wellerson, the ten year old cellist, who recently created a sensation when she appeared as soloist with the Cincinnati Symphony Orchestra, Eugene Ysaeye conducting, and who just returned from Washington where she was hailed as the greatest marvel in history, played at the home of Adolph Lewisohn, 881 Fifth Avenue, New York, for the Society of American Music Optimists on which occasion she played American compositions exclusively. Several musicians in the audience remarked that they were pessimists until they heard little Mildred. Among other compositions she played her own "The Cranky Baby," which charmed the audience.

### Paradiso Pupil with Symphony Society

Henrietta Conrad, soprano and artist pupil of Donato A. Paradiso, appeared as soloist in Carnegie Hall at the pair of historical concerts on Thursday afternoon, January 3, and Friday evening, January 4, given by the Symphony Society of New York, Walter Damrosch conductor. Miss Conrad sang the soprano obligato in the Barcarolle of Cassella's suite "The Venetian Convent" and won much applause.

### Hamblen's Father Passes Away

Word has been received by the MUSICAL COURIER that Bernard Hamblen, the composer, lost his father on January 6, after a short illness, in England.

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When he had finished his program he had unquestionably established himself as a violinist of true virtuoso attainments, and a musician possessed of temperamental qualities that should go far in winning for him an enviable place among the leaders in his own particular field.—*North American*, Philadelphia.

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"He has a bright tenor of good size; he is a capable, conscientious singer, alive to opportunities."—(*St. Louis Times*.)

# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN  
Director of Music in the Public Schools of New York City

## HIGH SCHOOL BANDS

The Development of Such Organizations as An Aid to the Musical Life of the School

With a very few exceptions, the brass band as an organization has not been considered among the higher forms of musical accomplishments. This is in no sense derogatory of the fine work which well trained bands have accomplished, but is more generally concerned with the elementary village product. The practical value of a school band has not yet been determined. It is true that many educational systems have not only encouraged the formation of such organizations, but have also given very substantial financial aid; the great majority, however, are organized on a purely social basis, and they do the best they can under the circumstances.

There are thousands of children who have no special aptitude for the higher study of music, but who find considerable recreation and enjoyment in playing band instruments. Technical finesse is not required to the same degree that is demanded in the symphonic orchestra, and often students with but a few months' practice can become very valuable aids to the organized band.

### THE FUNCTION OF THE BAND.

The real function of a school band should be to participate in all public demonstrations such as school parades, patriotic celebrations, outdoor and indoor athletic meets, and a host of other activities which we might enumerate, and for these reasons alone every high school in the country should not only be encouraged, but helped in the formation of this type of musical organization. Unfortunately we have given too much thought to the ultra in music as an aid toward cultural development and too little to the practical and economic side of the subject. There are two serious obstacles to overcome. The first is to provide the funds for the purchase of instruments, and the second the instruction, which is absolutely necessary. Few supervisors of school music are equipped to teach wind instruments. It is not part of their training, and it should not be required. It is the work of a specialist who has been trained to do only this sort of thing. Therefore, it is incumbent upon school boards to create the position of instructor of instruments and to see that the work is properly organized and developed. No one should question the great advantage which a school possesses when this type of work is encouraged. We are further embarrassed by the fact that it is difficult to hold rehearsals during school time, and the child must necessarily spend several hours a week in ensemble rehearsing, together with the many hours of collateral practice which are absolutely necessary to success.

### A FEW HIGH SPOTS IN THE DEVELOPMENT.

It is a well known fact that the schools of Oakland, Cal., under the direction of Glenn H. Woods, excel particularly in this regard. The success has not been momentary, but has been the result of the carefully thought out and continued system of instruction ably supported by the educational authorities. The city supplies the instruments and pays for the instruction of the students. While the primary purpose is not to develop it as a vocational subject, yet many of these students are able to profit financially by the instruction which they have received in school. To be successful in this it is required that the elements referred to shall be carefully observed by the school officials. It is not possible in all cases for the parents to provide the instruments, and certainly not the instruction. The average parent would much prefer to have his child study the piano or violin, being quite intolerant of the squeaking clarinet and the ponderous "oom-pah" of the double bass.

In Chicago the Board of Education appropriated the sum of \$8,000 for the purchase of wind instruments for high schools. The results of this investment have not yet been determined, as it is of quite recent date, but we have not the slightest doubt that the city will be more than repaid for the financial investment which it has made. In Rochester, N. Y., Mr. Eastman very generously contributed many thousands of dollars to advance this work, which is being skilfully carried on under the direction of Charles Miller and his assistants. It is hopeful for this city that such an optimistic atmosphere can be maintained for many years to come, and no doubt other localities in the East will watch with considerable interest the development of the work which will surely prosper under such able direction.

### OUTSIDE ORGANIZATIONS.

An experiment of considerable interest and merit has been worked out in the city of New York, through the B. F. Keith, Inc., Boys' Band. This organization was started many years ago in San Francisco by the Keith interests, and a group of boys organized and trained under this special direction toured the country for many months showing what it was possible to do with young children. When Paul Keith died he left considerable money invested for the perpetuation of this band and for the development of

similar organizations of the kind. In New York City there are at present about 800 boys studying band instruments and playing in this tremendous unit. There are a great many teachers assigned and paid by the Keith interests to instruct these children, and Edwin S. Tracy, chairman of the music department in the Morris High School, is the ensemble director of the band. This association brings the Keith interests into close relationship with the school system of New York City. Through such an agency it is possible to maintain a very sympathetic attitude, although the city of New York contributes in no way to the financial support of the Keith band.

It further provides that many of the local aspirants are recruited from the high schools of the city of New York, and in turn these boys are able not only to participate in school orchestras, but in many high schools to organize a fully equipped band. The serious drawback to the whole situation lies in the fact that if we wait until the boy has entered high school he invariably leaves the school before he has attained the necessary proficiency which is required to make him an independent player. This condition in no way affects the private organization, but does have a rather deleterious effect on the school.

### THE FUTURE.

The success of such organizations will have a marked effect on the attitude of the different boards of education throughout the country. In the smaller towns where the school tax is not sufficient to afford this additional expendi-

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ture it would be well for the local chambers of commerce, boards of trade, or other business organizations to investigate carefully the matter and see how much they can afford to contribute to the financial support of the school authorities. It would be very helpful to them in many cases. It would not alone produce a wonderful community spirit, but it would also maintain and develop a civic pride which otherwise would be lacking. It can only be said that the present status of school bands is by no means what it should be, and it will take another ten years really to make them an integral part of every school system.

### Namara Aphorisms

The author of the following aphorisms, Marguerite Namara, the soprano, is too well known and admired in America and abroad to need any word of explanation:

I don't want to sing a song merely as it is. Every good song has the germs of beauty in its notes, the suggestion of possibilities that a future or another life may bring forth. I would like to sing it as it would be sung in Heaven—after it had been sung there a few thousand years by the angels.

Poor interpretation of impressionistic music is the refuge of the incompetent singer.

A simple song gives to the artist the same forms as an opera; in a typical song we can read the history of its nation.

An artist who cannot do great things without music before him cannot do very great things even with the music constantly before him.

It must be great fun to be able to "damn" a singer in the columns of a newspaper, and have the artist condemned continue more successfully than ever just as if nothing had happened.

Why are there so few good music critics? Only men or women who are good musicians themselves can be music critics, and as most musicians are very one-sided in their judgments, and only those of the broadest and most catholic views have the right to sit in judgment on the work of their fellow artists, and as most of these are

wholly absorbed by their music, it leaves very few competent persons to write music criticisms.

I have a very modest opinion of myself. I have also a very modest opinion of other singers.

A song is always a song. Even if it be the simple song that everybody knows, it shares, in its humble way, in the glories of the great arias from the opera and modestly sets forth its portion of the melody with which the others are more richly endowed. It is cruel to tread it underfoot and crush it into the dust only because it had its source outside the pale that encloses the great composers, and has no tender hand to cherish it and guard it from the destroyer.

The audience scans a recital program, picking out the "Un bel dia" and the "Vissi d'arte" and wishes that the artist would hurry up and get to these well known selections; but there is a great deal there besides for him who seeks it and will stop to look and listen for it, forgetting, for the moment, to be dazzled by the grand arias that it is safe to approve as the multitude and critics have approved them for such a long time.

The singer is still a singer; he is one of the chosen ones, even though he possesses but the smallest voice; though his work is but a pale shadowing of that done by his more gifted brothers; a small, still voice—but an artist—lost in comparison with the golden voiced singers of world-wide renown.

Singing, and declaring war against all incompetent critics, would not prevent an artist from being judged by other critics, equally as incompetent.

A woman's voice is the rose in the Garden of Singing; all the little weeds of imperfection must be kept from it by hard work to have it bloom to perfection.



MARGUERITE NAMARA,  
Soprano.

### Leginska Pupil in Recital

Phoebe Jefferson, a young pupil of Ethel Leginska, surprised and delighted her large audience at a piano recital given at Steinway Hall, Wednesday evening, February 16. There were no technical feats in all of her difficult numbers which seemed too much for her. It was with apparent ease and understanding that she played her way through the intricate and complicated harmonies of modern works. And she was fully equal to the bigger demands of Liszt and Bach. Her first number was the Liszt ballade in B minor, in which she revealed great strength. Her force and power of endurance, as well as fleetness, were also brought out in the Liszt Hungarian rhapsody No. VIII. The Bach "Partita" in B flat was clearly and accurately given. Two Chopin numbers were included in the second group—the polonaise in E flat minor, and the nocturne in E minor. She gave an interesting interpretation of Debussy's suite, "Children's Corner," which is comprised of "Doctor Gradus ad Parnassum," "Serenade of a Doll," "The Little Shepherd," and "Golliwogg's Cake Walk." "The Gargoyles of Notre Dame," an interesting composition by Ethel Leginska, was well executed. Miss Jefferson shows marked talent and promise for a successful future.

A most delightful number was added to the program by Ethel Leginska and Hans Kindler, who played the beautiful Beethoven sonata in G minor for cello and piano.

### Daughters of Ohio Meet

The Daughters of Ohio in New York, Mrs. Edmund W. Kingsland president, held their fifth meeting at the Waldorf-Astoria Hotel, February 14. The program was in charge of Mrs. William H. Parsons. Professor D. Katz, violinist, with A. Magnani at the piano, played "Gypsy Airs," by Sarasate, with Schumann's "Traumeri" as an encore. Katherine Steinbock, who has a beautiful rich mezzo soprano voice, sang "Elegie" and "If Flowers had Eyes" by Massenet, with "Loch Lomond" and "Smilin' Through" as encores.

### National Symphony Concerts This Week

Last Sunday brought the first of the popular Sunday night concerts in Carnegie Hall by the National Symphony Orchestra, Willem Mengelberg, conductor. On Monday evening, February 21, and Wednesday afternoon, February 23, regular subscriptions concerts were held with Arthur Rubinstein, pianist, and Cornelius Van Vliet, first cellist of the orchestra, as soloists. Another pair of subscription concerts will be given this afternoon, February 24, and Saturday evening, February 26. There will be no soloist at these.

### Czecho-Slovak Music at Cooper Union

A concert of Czecho-Slovak music was given in the Great Hall of Cooper Union on February 20, under the auspices of the Music League of the People's Institute. The artists taking part were: Ella Oumirova-Spravka, piano; Boza Oumiroff, baritone, and a string quartet made up of Messrs. Lusk, Corduan, Lifschey and Kefer.

### Program for Tas Boston Recital

Among the interesting numbers on the program which Helen Teschner Tas will present at her Boston recital in Jordan Hall on the afternoon of February 28 will be a scherzo by Edwin Grasse, the Tartini sonata in G minor and one in the same key for violin alone by Bach.

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## General Pershing Attends Chicago Opera Performance and is Wildly Applauded

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"CARMEN," FEBRUARY 14.

It was a popular if rather tempestuous valentine which the Chicago Opera Association offered its patrons on Monday evening, February 14, in Bizet's "Carmen." The quartet of principals was the same as at the other New York appearance, with the exception of the Micaela, which on this occasion was excellently sung by Margery Maxwell. The Carmen of Mary Garden, the Don Jose of Lucien Muratore, and the Escamillo of Georges Baklanoff are characterizations well known, and the enthusiasm with which each was received by the large audience testified to their popularity. There were curtain calls without number, one of the most enthusiastic listeners being Mme. Cavalieri, wife of Muratore, who recently arrived from abroad. Marinuzzi conducted with his usual aplomb and was forced to acknowledge curtain calls with the principles.

"LAKMÉ," FEBRUARY 15.

Delibes' thoroughly delightful score, melodious, delicately factured, and exotically colored, always is a welcome revival in this town and in itself would have drawn a large audience to the performance last week, but the overflow crowd was due to the appearance of Mme. Galli-Curci in the principal role, and Tito Schipa in the tenor part. The diva did some of her best lyrical singing, with a beautiful legato and lovely tonal tinting, and it goes without saying that the clou of her presentation centred in the famous "Bell Song," which she delivered in irresistibly brilliant fashion, with flawless technic and intonation. The acting of Mme. Galli-Curci had appeal and grace as its chief charms.

The Schipa suavity of vocalism, the clear and soulful quality of his bel canto, and the spirit and sincerity which he put into his characterization, made his share of the proceedings a true artistic joy.

Baklanoff did an impressive and splendidly finished portrayal as Nilakanta, his massive frame and resonant voice being potent aids to carry the message of the forceful priest.

Serge Oukrainsky and his dancers contributed atmospheric and beautiful terpsichorean numbers.

The conducting of Giorgio Polacco emphasized all the attractive elements of the music and revealed that leader's usual taste and authority.

"LE JONGLEUR DE NOTRE DAME," FEBRUARY 16.

On Wednesday evening, February 16, "Le Jongleur de Notre Dame," with Mary Garden in the title role, was presented at the Manhattan Opera House before a representative and wholly appreciative audience. It is needless to state at this time that the chief interest centered in Miss Garden and that her impersonation of the role met with instant approval. In everything she does, the singer and actress is successful—this she has proven time and again. Aside from the fact that she acted with a skill that was disguised by her charm and sprightliness, she was in excellent form vocally and did some really effective singing. Her work in the final act was superb and she was heartily acclaimed by the audience. Dufrenoy was a good natured Boniface, and although not in the best of voice nevertheless handled the role so well that he came in for his share in the applause, as did Coutreuil as the Prior, and his monk associates—Paillard, Lazzari, Nicolay and Defrere. Polacco's reading of the beautiful score added to the general enjoyment of the evening.

A one-act ballet to the "Unfinished" Schubert symphony followed, in which Pavley and Oukrainsky, assisted by a number of graceful dancers, appeared. It aroused much delight. These artists, too, came in for their share of the evening's honors. The setting was lovely and the inter-

pretation, both the solo and ensemble work, was charming. Cimini conducted.

"OTELLO," FEBRUARY 17.

Rosa Raisa, Titta Ruffo and Chrales Marshall again carried Verdi's masterpiece, "Otello," through a very satisfactory performance at the Manhattan Opera House on February 17. With such a cast this production of Verdi's old age promises to remain long a favorite number of the Chicago Opera repertory. Of those long-recognized stars, Raisa and Ruffo, there is no need to say anything further. They were themselves and the characters they represented, both vocally and histrionically. Marshall's conspicuous success in this role makes one desire to hear the newcomer in some other heroic part. He not only uses his powerful voice excellently, but there is no trace of newness or hesitation in his acting. The minor roles were in the usual hands and Cimini conducted.

"MANON," FEBRUARY 18.

"Manon" was given a beautiful performance at the Manhattan Friday night. One could hardly wish for more beautiful singing than Muratore offered and even his acting fitting in so perfectly with the role he assayed. And one cannot forget Yvonne Gall, her superb singing and acting also calling for long and insistent applause. It is no wonder the house was crowded, and the others in the cast—Cotreuil, Dufrenoy, Paillard, Defrere—all aided materially in making the performance so excellent a one. Polacco, as conductor, also shared in the applause.

An interesting feature of the performance was the sudden appearance, at the opening of the second act, of General Pershing in General Director Mary Garden's box. The orchestra had just begun when the general entered. A few eagle eyes in the front of the house spotted him, and started the applause; all eyes soon found him, and in a moment everyone was standing and a genuine ovation followed. Conductor Polacco, taking the whole situation in with a glance, stopped his men and immediately began "The Star Spangled Banner." The general remained throughout the performance and seemed thoroughly to have enjoyed it.

A word must also be added in praise of Oukrainsky, Milles, Shermont and Corps de Ballet; their work was exceptional.

"LA TRAVIATA," FEBRUARY 19 (MATINEE).

A capacity house attended the performance of "Traviata" which was given at the Manhattan on Saturday afternoon, February 19, with a cast that included Galli-Curci as Violetta, Tito Schipa as Alfredo Germont, and Carlo Galeffi as the father. The interest in the performance was heightened by the incidental dances of Andreas Pavley, assisted by Milles, Shermont, Ledowa and the corps de ballet. Polacco conducted with his usual brilliancy and authoritativeness.

"CAVALLERIA RUSTICANA" AND "PAGLIACCI," FEBRUARY 19 (EVENING).

On Saturday evening, February 19, the double bill was offered at the Manhattan Opera House before a fair-sized audience. The cast for "Cavalleria Rusticana" included Rosa Raisa as Santuzza, Riccardo Martin as Turiddu, Anna Correnti as Lucia, Giacomo Rimini as Alfio, and Frances Paperte who made her debut as Lola. Edward Johnson was the Canio, Titta Ruffo the Tonio, Alice Zeppilli the Nedda, Lodovico Oliviero the Beppo, and Desire Defrere the Silvio of "Il Pagliacci," with Cimini at the conductor's desk for both performances.

Mme. Raisa was the recipient of rounds and rounds of applause after "Voi lo Sapete" which she rendered beautifully. Her acting added to the impressiveness of her impersonation. Rimini handled his part with facility, and Martin, who was in good voice, also came in for his share of the applause.

In "Pagliacci" it is safe to state that Ruffo was the hero of the performance. He was in excellent spirits and the ovation tended him started after his masterly rendition of the prologue and continued throughout. His acting was in keeping with his voice, and he scored a distinct triumph. Johnson, too, met with the audience's favor, especially after his big moment—"the sob song." He is a splendid artist and this the audience realized. Zeppilli was satisfactory as Nedda, vivacious and attractive, and her light but sweet voice met with the audience's approval.

Edna Wilson at Rubinstein Club

At the Rubinstein Club concert, which took place at the Waldorf Astoria Hotel, on Saturday evening, January 29, Edna Wilson appeared as soloist. She is the possessor of an excellent contralto voice and sings with lots of intelligence. She was well received by the large audience. Miss Wilson, who is making her home in the East at present is building a reputation for herself in the musical world as an artist of talent, and a charming personality.

Maria Winetzkaja Activities

Marie Winetzkaja, former mezzo of the Bracale Opera Company, recently sang in joint recital with Cantor Meyer Kanewski, tenor, at a concert given for the benefit of the Hebrew Orphan House, when about \$2,000 was realized. On January 13 Mme. Winetzkaja gave a program for the inmates of Sing Sing prison. Her selections included "The Cradle Song," Beethoven, "Oh Love," Saint-Saëns, etc., all of which were heartily received and enjoyed by her listeners.

Musical Doings of Meyer Pupils

Walter C. Pew (pupil of Otto Meyer), assisted by Fritz Meyer, Ernest Strauss and Katherine Jones Zelle, gave a recital in Morristown, N. J., January 28. Mr. Pew is making quite a name for himself in his public school music classes in Morristown. Pauline Thayer, another pupil of

Mr. Meyer, played trios with Mr. Kinder and Mrs. Baister at the Holy Trinity Church, Philadelphia, January 29. At a program given by the Junior Music Club at the Musical Art Club in the same city, Dorothy Hodge and Florence Mitchell, also pupils of Mr. Meyer, appeared in solo and ensemble numbers. More than half of the violinists who are members of this club are pupils of Otto Meyer.

More Music Less Fighting Says Bori

"If there were more music in the world there would be less fighting, fewer disagreements," said the beautiful Lucrezia Bori, diva of the Metropolitan Opera House. She was speaking to a representative of the MUSICAL COURIER between the acts of "La Boheme," after having received a tremendous ovation.

Mme. Bori continued: "It gives me the greatest happiness to do my small share toward bringing about a greater understanding between my beloved Spain and these



Photo by International

LUCREZIA BORI.

Has adopted the American custom of reading popular magazines, as may be seen in the accompanying picture.

great United States of America, where I feel so much at home and which I am growing to love so fondly.

"Recently I was very much interested to read in one of your popular magazines, the Cosmopolitan, a very interesting article by Mrs. Elinor Glyn, whom I believe to be one of the most gifted women writers of our time. What a happy phrase Mrs. Glyn has given to us. She calls her article Spain the Spectacular. That phrase shows such a keen observation of Spain of today. Spain is beautiful; its music is beautiful. It is ancient and at the same time progressive, and yet it is always spectacular, in the best meaning of that word. It is not dull. It is not commonplace. There is something to look at and hold the attention. Those who listen to the music of Spain will know the beauty of Spain. Perhaps I, too, may, without egotism, be one of those who will bring Spain and America nearer together; will try to bring the beauty of Spain to as many hearts as possible."



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## DETROIT HEARS TWO ORCHESTRAS

Local Symphony Conducted by Victor Herbert—New York Symphony Makes Annual Visit—Central Concert Company Recitals—Frances Alda and Charles Hackett in Recital—Notes

Detroit, Mich., January 27, 1921.—No concert this season has created greater comment and more widely divergent opinion than the seventh pair of subscription concerts given by the Detroit Symphony Orchestra at Orchestra Hall, January 14 and 15. In the absence of Conductor Ossip Gabrilowitsch, Victor Herbert, as guest conductor, led the orchestra through the fifth symphony, op. 95, in E minor, "The New World," by Dvorak, and his tone poem, "Hero and Leander." While there were no very new or startling effects, the audience seemed pleased with his work and recalled him many times. Friday evening he made a few remarks in the course of which he congratulated Detroit upon its fine orchestra, which he said is second to none, and declared the city fortunate in having secured such a splendid conductor as Mr. Gabrilowitsch, all of which fell most pleasingly upon the ears and made no diminution in his own popularity.

Cyril Scott, pianist, was the soloist and played his own concerto in C major. He also had many recalls at its conclusion, for while there were those who looked puzzled or frankly amused, there were enough who enjoyed it and showed genuine enthusiasm. Many stoutly maintained that they could hear nothing of interest or lucidity but only discordant sounds in it, while others strenuously opposed this view and found the concerto rich in thematic material, brilliantly elaborated with definiteness and sincerity of purpose. As to Mr. Scott's ability as a pianist there were no dissenting opinions. Victor Kolar, assistant conductor, led the orchestra admirably through the intricacies of the orchestral score.

## WOMEN SOLOISTS AT SUNDAY "POP" CONCERT.

The Sunday afternoon concert, January 23, was played to a capacity house, many being turned away. Victor Kolar conducted. The orchestral numbers were the overture to "The Mastersingers," Wagner; scherzo, "The Sorcerer's Apprentice," Dukas, and "Capriccio Italian," Tchaikowsky. Djina Ostrowska, harpist of the orchestra, played Piere's concert piece for the harp and orchestra, op. 39. Miss Ostrowska is not only an excellent harpist but a beautiful woman as well. She was recalled repeatedly and

applauded again when she came out to take her place in the orchestra.

Mabel Beddoe, contralto, was the other soloist, giving a group of unhackneyed numbers—the aria "O ma Lyre immortelle," from "Sappho," by Gounod; "Winter," by Wick; "Under the Greenwood Tree," by Buzzi-Peccia, and "My Native Land," by Gretchaninoff. Miss Beddoe has a voice of pleasing quality, warm and vibrant in the higher register. Her audience showed in an unmistakable manner that her work was very enjoyable.

## TWO JOINT RECITALS GIVEN BY CENTRAL CONCERT COMPANY.

January 11 the Central Concert Company presented Pasquale Amato and Margaret Romaine in joint recital at Arcadia before the usual big audience. Margaret Romaine was heard for the first time and scored a tremendous success. Her lovely voice and interpretative ability combine to make her a singer delightful to hear, and she had diversity enough in her program to hold interest throughout the evening. The well known "Jewel" aria from "Faust," a group of songs by Fauré, Borodine, Duparc and Berlioz, and another by Rachmaninoff, Hageman, Curran and La Forge, with several encores, were her contribution to the program. Mr. Amato has been heard here many times and is a prime favorite. He was accorded a splendid reception and has lost none of his power to please an audience. His program consisted of two groups of songs and the prologue from "I Pagliacci" and the drinking song from "Hamlet," with encores for good measure. The accompanists were Charles Lurvey for Miss Romaine and William Tyroler for Mr. Amato.

January 25 Anna Case and Toscha Seidel gave a joint recital for the Central Concert Company at Arcadia. Miss Case is well known here and won her usual laurels. Mr. Seidel played Tartini's sonata in G minor, a Chopin nocturne, Paderewski's minuet and Beethoven's "Turkish March." He was obliged to repeat some of his numbers and to give encores. The program closed with the Bach-Gounod "Ave Maria," charmingly sung by Miss Case with Mr. Seidel playing the obligato. Claude Gottlieb and Harry Kaufman were the accompanists of the evening and gave admirable support.

## NEW YORK SYMPHONY GIVES TWO CONCERTS.

January 12, the New York Symphony Orchestra, Walter Damrosch conductor, gave its annual concert at Orchestra Hall. There were several novelties on the program which opened with the overture "Il Baruffe Chiozzotte," Sinigaglia, brilliant and spirited but not intensely modern. This was followed by Mozart's "Jupiter" symphony in C, played in a scholarly manner, the andante cantabile being especially noteworthy. A suite from "The Venetian Convent" followed, of which the "Dance of the Old Ladies" had to be repeated. The adagio for strings by Lekeu gave Henri Tinlot, concertmaster, and Wilhelm Willeke, first cellist, opportunity to display their artistry. A tone poem, "Juventus," by Victor de Sabata, followed and was so ultra modern and lacking in the melodic richness which is the special heritage of the Italians that it astounded rather than pleased. The program closed with the "Fire Music" from the "Valkyrie," seemingly so melodious and sane in comparison with the preceding number that one is forced to remember how Wagner was assailed when his music was first heard.

## YOUNG PEOPLE'S CONCERT PROVES POPULAR.

Thursday afternoon, January 13, the New York Symphony Orchestra gave a concert for young people at Orchestra Hall. Every available seat was sold and many were unable to hear it. The program included the overture to "Der Freischütz," Schubert's "Unfinished" symphony; "Perpetual Motion," by Moszkowski; and andante cantabile for strings by Tchaikowsky; "Les Pagodes" from "Mother Goose," by Ravel; "The Dragon Fly," polka mazurka, by Johann Strauss, and the "Triumphal March" from "Aida." Explanatory remarks were made by Mr. Damrosch in his usual happy and illuminating manner and added much to the enjoyment of the afternoon.

## FRANCES ALDA AND CHARLES HACKETT GIVE RECITAL.

January 13 James E. Devoe presented Frances Alda and Charles Hackett in a joint recital at Arcadia. Mr. Hackett was heard here for the first time and his splendid tenor voice and excellent singing brought him into such instant favor that he had to repeat his first song. Mme. Alda has been heard here before and has many admirers. She was

in a happy mood and the concert took on an informal air particularly pleasing to many in the audience.

## YOUNG PEOPLE'S CONCERT BY DETROIT SYMPHONY.

The second concert in the series for young people being given by the Detroit Symphony Orchestra at Orchestra Hall, took place Saturday morning, January 22. The woodwind choir was considered. Herman Hoexter gave the talk which was clear and instructive. Mr. Kolar conducted the orchestra. These concerts have proven very popular, the house being sold out for the series.

## NOTES.

Harriet Story Macfarlane, contralto; Camilla Hubel, flutist, and Elizabeth Ruhlman, pianist and accompanist, start January 27 for a concert tour to the Pacific Coast, giving concerts on the way out. Mrs. Macfarlane has also a number of concert dates in California.

Robert de Bruce, manager of the Detroit Orchestra, is presenting the Detroit Symphony Ensemble in a series of Sunday afternoon concerts. The personnel is Joseph Di Natale and Victor Polat, violins; Valbert Coffey, viola; Julius Sturm, cello; Gaston Brohan, bass; Anton Fayer, flute; Jules Vaillant, oboe; Rufus Arey, clarinet; Joseph Mosbach, bassoon; Bruno Jaenicke, French horn, and Bendetson Netsorg, pianist. J. M. S.

## Sundelius Singing Many Dates

Besides her notable work at the opera this season, Marie Sundelius has been booked by her managers for many appearances this spring and summer far from the fold of the Metropolitan Opera House. Among the dates that recently have been arranged for her is an appearance at Aeolian Hall, New York, on Tuesday afternoon, March 8, when she is to sing at a special recital featuring the songs of John L. Nelson, the Albany composer. On Monday evening, March 14, she appears as soloist with the Brooklyn Orchestral Society in that city in a particularly interesting program of songs. April 24 (Sunday afternoon) will find her singing at Carnegie Hall, under the auspices of the Swedish Glee Club, also of Brooklyn. This appearance is likewise in the nature of a special performance, as no other soloist but Marie Sundelius would do to appear for this notable musical society, one of the most influential of the Swedish singing societies scattered over the country. On May 17 she sings at the festival in Kalamazoo, Mich., the work to be given on this occasion being the Verdi "Requiem." Paul Althouse will sing the tenor role in this same performance.

## Yvette Guilbert's Pupils in "Guibour"

Yvette Guilbert presented the students of her school of the theater in "Guibour," a miracle play of the fourteenth century, at the Thirty-ninth Street Theater on February 17. The play was given in the English version from the old French by Anne Sprague Macdonald with incidental music collected and arranged by Yvette Guilbert and harmonized by Edmond Rickett.

The play was on the nature of all moralities, interesting in its human exposition, wherein a murder is committed at the instigation of Guibour, and almost humorously quaint and illogical in its miraculous development. There was a very large cast, almost fifty characters being portrayed, and all of these actors except four are in their first year of study with Mme. Guilbert, in consideration of which their interpretation was altogether remarkable, which speaks well for the intensive methods of instruction of their teacher.

This performance was given in aid of the fund for the school building, the school at present being located in the Hotel Majestic.

## Samoiloff Artist Recital March 19

Jean Barondess, an artist-pupil of Lazar S. Samoiloff, the well known New York vocal teacher, will give a recital in Carnegie Hall on Saturday evening, March 19. Miss Barondess recently met with very great success when singing leading soprano roles with the Arango Opera Company in Havana, and with the Bracale Opera Company in Lima, Peru.

Among the novelties on her program will be her Russian group, four songs of which have never been heard in America before, and a group of Jewish songs by Lazar S. Weiner, which will be heard for the first time. These songs have been set to poems of the foremost Jewish poets of the day.

Her English group will include songs by Saenger, Kramer, Woodman and others.

## L. A. Torrens Plans

Susan Bender Eddy, soprano, has returned to her duties as head of the vocal department of the University of Des Moines, after a month's work with L. A. Torrens. While in the East, Mrs. Eddy also filled engagements in Philadelphia, New York and vicinity. Mrs. Eddy has enjoyed marked success in Des Moines where she introduced Mr. Torrens' methods.

Mr. Torrens is at present teaching at the Mannes School, New York, where he will remain until the end of May. Early in June he leaves for Lake Geneva, Wis., where he will spend the summer. While in New York, he has charge of the choral work at the Ely School, Greenwich, Conn., where his pupil, Harriet Case, is in charge of the vocal department.

## Only Composition Work for Grant-Schaefer

Announcement has been made that G. A. Grant-Schaefer, for the past eleven years connected with Northwestern University School of Music, Evanston, Ill., as head of the voice department, will sever his connection with that institution at the end of the present collegiate year, for the purpose of devoting himself exclusively to composition. The demands in this field have assumed such proportions that, for some time, he has felt that this step would be inevitable, and it is with a great deal of regret that he finds it necessary to give up the work in which he has so actively been engaged for so many years.

Mr. Grant-Schaefer has purchased a house in the Berkshire Hills, in Williamstown, Mass., where he and Mrs. Grant-Schaefer will make their permanent home in the autumn.

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# MAX ROSEN



## Triumphs With Los Angeles Symphony Orchestra

### Opinions of the Press:

*LOS ANGELES EXAMINER*, January 8, 1921.

That brilliantly gifted young violinist, Max Rosen, followed this number with the Tschai-kowsky concerto for violin in D major. He has already been heard here in concert when his STUPENDOUS TECHNIC and his LUCID PHRASING once more CAPTIVATED EVERY LISTENER. Despite his obvious youth Rosen displays A COMMANDING ARTISTIC PERSONALITY and from the first prolonged trill to the final "vivacissimo" of the concerto the house REALIZED THE WORK OF A MASTER.

*LOS ANGELES RECORD*, January 8, 1921.

OF MAX ROSEN IT IS POSSIBLE TO SPEAK ONLY IN UNSTINTED TERMS OF PRAISE. Memory harks back to the momentous year in which the great Auer unleashed at one fell moment three of his prodigies upon an unsuspecting public—Jascha Heifetz, Rosen and Toscha Seidl. The first is already known as the Buddha of the violin—impeccable master of form, detached in spirit from "the madding crowd." It will not be strange if Rosen is the better beloved by men. For he lives with us, feels with us and voices our emotions through his instrument. THE STUPENDOUSLY DIFFICULT TSCHAIKOWSKY CONCERTO IN D MAJOR FLOWED EASILY FROM ROSEN'S BOW. There was nothing to indicate that the greatest masters of a generation ago had dodged its technical pitfalls. That shows that ROSEN HAS ALL THE TECHNIQUE HE NEEDS. MORE IMPORTANT, HE HAS VIGOROUS EMOTIONS AND IDEAS TO EXPRESS; insists on expressing them, but does not cloud the clarity of his playing by the expression.

*LOS ANGELES TIMES*, January 8, 1921.

ROSEN HAS AN EXQUISITE TONE, with many subtle variations. HE HAS THAT FINISH OF PHRASE AND PRECISION WHICH WE EXPECT from a highly talented Auer pupil. His musical understanding marks him as unusually gifted. His interpretation was well balanced and thoughtful and he has a happy lack of superfluous manner, with a distinct expression of his personality.

*LOS ANGELES HERALD*, January 8, 1921.

MAX ROSEN was the soloist who with boyish blushes DELIVERED ONE OF THE MOST ELOQUENT MUSICAL ORATIONS THAT HAS BEEN HEARD HERE FOR MANY A DAY. The erratic moods of this innocent looking concerto have been the hopeless endeavor of more than a score of the greatest violin virtuosos, and ROSEN, with the able assistance of Walter Henry Rothwell SCORED A VIRTUAL TRIUMPH IN ITS PRESENTATION YESTERDAY AFTERNOON.

### Joint Recitals with Godowsky

### Headlines from Papers of San Francisco and Los Angeles:

GODOWSKY AND ROSEN CHARM IN RECITAL.—*San Francisco Bulletin*, January 17, 1921. GODOWSKY-ROSEN RECITAL PROVES ALLURING.—*San Francisco Call*, January 17, 1921.

ARTISTS CHARM AUDIENCE WITH JOINT RECITAL. Godowsky and Rosen Heard in Remarkable Program.—*San Francisco Chronicle*, January 17, 1921.

MASTER PIANIST WITH MAX ROSEN VIOLIN VIRTUOSO THRILLS LARGE AUDIENCE.—*Los Angeles Evening Herald*, February 4, 1921.

GODOWSKY AND ROSEN RECITAL MAKES HIT.—*Los Angeles Evening Express*, February 4, 1921. GODOWSKY AND ROSEN GIVE BRILLIANT PROGRAM.—*Los Angeles Times*, February 4, 1921.

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## ACROSS THE COUNTRY

Baltimore, Md.—(See letter on another page.)  
 Boston, Mass.—(See letter on another page.)  
 Chicago, Ill.—(See letter on another page.)  
 Cincinnati, Ohio.—(See letter on another page.)  
 Cleveland, Ohio.—(See letter on another page.)  
 Detroit, Mich.—(See letter on another page.)  
 Indianapolis, Ind.—(See letter on another page.)

Louisville, Ky., January 30, 1921.—During the past few weeks the Louisville Conservatory faculty has given some recitals which have been greatly enjoyed by those attending. Cara Sapin, contralto; Helen Riddell, soprano; Charles Norman Granville, baritone; Ernest Toy and Charles Letzler, violinists; Lee Cook and Carl Wiesseman, organists; Patrick O'Sullivan, Frederick Morley and Frederick Cowles, pianists, have appeared on various occasions with success, and a number of conservatory pupils have been heard in recitals for various charities or on other occasions. The programs are always of interest and the audiences generally of the "capacity" order.

The Wednesday morning Club has also offered some excellent programs, and numbers among its members many of the best local musicians. It has become noted for bringing some of the best outside attractions to the city. Its first evening concert this season was given by the Flonzaley Quartet. Before a large audience the Quartet played Handel's quartet in D major, op. 76, No. 5; Smetana's quartet in E minor; Gosson's "By The Tarn," and Grainger's "Molly on the Shore." It is useless to add to the praise that has been lavished on this organization and one can only say that no chamber music concert has been more enjoyed than this.

The same club brought Reinald Werrenrath on January 28. Mr. Werrenrath has been a frequent visitor to this city and is greatly admired here. His program included an old Italian group; the "Pagliacci" prologue; a beautiful French group by Duparc, Aubert, and Vincent d'Indy; "Three Salt Water Ballads" (by John Massfield) set by Frederick Keel, and a miscellaneous group by Dunhill, Hausman, Josephine McGill, and A. M. Hardcastle. The latter—"Theology"—was a particularly fine example of the artist's ability. Harry Spiers, at the piano, was received with much enthusiasm, and contributed two piano solos by Debussy and Brahms. Martha Young is president of this association.

The Yale glee, banjo, and mandolin clubs gave a Christmas concert here, but the program was more a guide to "what is not played" and the affair was more social than musical.

Another holiday recital was given at the First Christian Church by Sonya Medvedieff, soprano; Philip Sevester, harpist, and Lee Cronican, pianist. Some exceptionally good numbers were offered, especially the group of Russian

songs by Miss Medvedieff whose singing of Rimsky-Korsakoff's "Oriental Romance" was much applauded.

The music committee of the Woman's Club, Cecil Gordon chairman, and Mrs. W. E. Pilcher assistant chairman, gave a "Young People's Concert" at the Holy Rosary Auditorium on the afternoon of January 28, in which a number of the younger singers of the city participated. Those appearing were Fahy Turner, Josephine Smith, Dorothy Green, Phyllis Knobloch, Dorothy Adams, Marcella Williams, Master Gregor Ballough, Mrs. R. Hays Davis, Lauren English, O. Kellogg, and William Pilcher, Jr. Character dances were given by little Mary Long Hanlon and Chamié O'Brian.

The Louisville Male Chorus gave a concert on January 28, before probably the largest audience ever assembled for such an event. The chorus work, directed by Carl Shackleton, was unusually good, the balance being improved by the addition of several new members, and the program was excellent, containing several numbers by local writers and composers. This organization is entering upon its seventh year, which promises to be its most successful. The soloist was Inman Johnson, one of the club members, who gave first a group by Tosti, Secchi, and Peel, and later—two songs by Deems Taylor.

Wadsworth Provandie, baritone, who has appeared with such success in opera and festivals, sang on Sunday night before invited guests in Mrs. J. B. Speed's music room, and made a splendid impression.

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Missoula, Mont., January 20, 1921.—The program for the music department of the Woman's Club, which met January 10, was in charge of Professor Abernathy. There was an unusually large attendance and the program was attractive and instructive as well. Mr. Abernathy gave a short talk on musical culture and the musical situation in Missoula. The program consisted of numbers by Ardit, Nevin, Sullivan, Schubert, Tosti and Gaynor. Those who participated were Professor Abernathy, Geraldine Galvin and Alice Sandholtz.

Omaha, Neb., January 29, 1921.—Anna Pavlova and her Russian Ballet provided the entertainment for the second evening of the Tuesday Musical Club concert series. Since her first appearance here a number of years ago, Mlle. Pavlova has been highly popular among the art-loving element of the city, and her appearance on this occasion, especially as the event was sponsored by the very successful Tuesday Musical Club, brought out a surprisingly large audience. Two ballets and seven divertissements were given, to the accompaniment of an orchestra conducted by Theodore Stier. In these the art of the dancer was revealed in full and overflowing measure. The costumes were brilliant, the settings in admirable taste, the stage effects cleverly managed, and the music formed a rhythmic and flexible background.

The City Concert Club's public concerts continue to attract large audiences to the auditorium. The fourth program brought the usual variety of concerted and solo numbers, interspersed with the customary community singing, and brought musical pleasure to the usual concourse of interested listeners and participants.

Studio recitals are the order of the day in teaching circles here at present, no doubt owing to the scarcity of suitable quarters for public affairs. Mr. and Mrs. A. M. Borglum and E. M. Jones are among those who have sponsored such events recently. Mr. and Mrs. Berryman reversed the usual order of things by giving a recital for their pupils, playing the Liszt E flat and the Beethoven "Emperor" concertos.

Philadelphia, Pa.—(See letter on another page.)

Pittsburgh, Pa.—(See letter on another page.)

San Antonio, Texas, January 19, 1921.—The board of directors of the San Antonio Symphony Society entertained with the first luncheon of the season, January 6, with Flora Briggs, pianist; Daisy Polk, soprano, and Julien Paul Blitz, conductor (and cello soloist at first concert), as honor guests. Mrs. Eli Hertzberg, president of the society, made the opening address, then introduced Morris Stern, president of the Chamber of Commerce, the principal speaker. Mrs. J. E. King paid tribute to Flora Briggs, Mrs. B. L. Naylor to Julien Paul Blitz. Their engagement has been announced and much happiness was wished them during the course of the remarks. Mrs. L. M. Lamar paid tribute to Daisy Polk, whom she has known from childhood. Mr. Stern spoke of the splendid work done by Mrs. Hertzberg and the board of directors for the furtherance of music in San Antonio, and that all possible would be done to build an auditorium in San Antonio.

Alice Knox Fergusson, organist associate of the American Guild of Organists and dean of the Texas chapter, assisted by the quartet of Laurel Heights Methodist Church (Mrs. Fred Jones, soprano; Mrs. Guy Simpson, contralto; Charles Stone, tenor; Howell Jones, bass; Mrs. Emmett Rountree, organist) and Marjorie Will, reader, was presented in recital, January 7, in the church. Mrs. Fergusson's numbers were by Kramer, Sturges, Kreiser, Yon, Parker and Dudley Buck. The quartet's numbers were by Liza Lehmann and Max Spicker, and Miss Will's readings by Leacock and Parker.

The seventeenth session of the San Antonio Symphony Orchestra opened auspiciously, January 13, with a large and enthusiastic audience present. The soloist was Julien Paul Blitz, cellist, who is beginning his fourth season as conductor of the orchestra. William Zimmer is concert-master. This concert also was the occasion of the first joint appearance of the San Antonio Mozart Society and

Chaminade Choral Society under the baton of Oscar J. Fox, director of the Mozart Society. Carl Busch's tuneful and melodious cantata, "Song of Spring," was given with splendid ensemble, beauty of tone and particular attention to light and shade. The first number was Mendelssohn's overture, "Ruy Blas," which gave full scope to the excellent brass section. This was followed by the Dvorak concerto in B minor, op. 104, for cello and orchestra. Mr. Blitz played the difficult concerto with rhythmic precision, beauty of tone and exceptional technique. John M. Steinfeldt directed the orchestral accompaniment in scholarly manner for this number. Mr. Blitz was recalled several times. The program continued with "Mock Morris Dance" (for strings), by Grainger; the Saint-Saens "Dance Macabre," two widely contrasted numbers, splendidly given, and closed with the Busch "Song of Spring" spoken of above. The instructive program notes were written by Mrs. Lawrence Meadows. The usual public rehearsal was held in the afternoon.

Thelma Given, violinist, was presented in recital, January 17, by M. Augusta Rowley and Alva Willgus. This was the first attraction in their popular course. Miss Given impressed one at once with her pleasing and charming personality. After each group she was recalled several times, responding with an encore, however, only after the Grieg sonata, which was played masterfully, and at the close of the program. Her tone is sweet, yet vibrant with just the necessary fire, and the technical difficulties were ably met. Her program consisted of numbers by Vitali, Grieg, Debussy, Chopin, Paganini, Halvorsen and Brahms. Ralph Angell was the capable accompanist, giving splendid support. He received his share of the applause after the difficult sonata.

San Francisco, Cal.—(See "Music on the Pacific Slope.")

Tampa, Fla., January 29, 1921.—Under the auspices of the church choir of the Baptist Church, Homer Moore gave a most enjoyable oratorio recital recently, carried out along educational lines. A comprehensive description accompanied the delivery of each number. Despite the inclemency of the weather, a very appreciative and representative audience availed itself of this opportunity. He was ably accompanied by Mrs. Clarence D. Mitchell, of St. Petersburg.

According to the custom of the past few years, the Friday Morning Musicales made its annual pilgrimage to the Carreño Club in St. Petersburg, January 5. The art school was opened for an informal reception, after which luncheon was served at the Huntington Hotel. "Excerpts from Operas" was the subject matter of the program presented. Each number maintained a high standard of excellence and reflected credit upon the ideals of art for which the club is striving. The program in its entirety was most enthusiastically received by a large audience. The return visit of the Carreño Club was made on January 21, when the members appeared before the Friday Morning Musicales at Castle Hall. A program of real musical merit was artistically rendered and was warmly received. Following the program, luncheon was served in the new banquet hall of the Hillsboro Hotel.

The romantic school is being featured in the programs of the students' department of the Friday Morning Musicales. Helen Saxby was in charge of a very creditable program on January 22.

The orchestra of the Tampa Bay Hotel, directed by Charles K. Davis, of New York, is attracting more than ordinary attention for the excellence of its playing. The orchestra very graciously entertained the Tourist Club Monday afternoon, January 24.

Antony Lopez, a boy prodigy, gave a recital recently in the Station Theater.

On January 11 the Baroca Philathea Lyceum Association presented Lenora Sparkes, soprano of the Metropolitan Opera Company, in a song recital. Miss Sparkes possesses a voice of great clarity and flexibility. Her interpretation of the American songs was particularly fine. She was well supported by Louise Lindner, who was also heard in several pleasing piano numbers. This concert was enjoyed by a crowded house.

Thursday evening, January 27, will be recorded as memorable in the musical annals of this city, for it marked the

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appearance for the first time of Mme. Schumann-Heink. Probably the largest audience ever gathered in this city for a musical performance paid homage to the diva. She delivered the aria, "Ah, Mon Fils," from the "Prophet," with dramatic fire and passion. In addition she sang an Italian aria from "Rinaldo" and a bolero. Barring these numbers, her entire program was sung in English with interpretations that are inimitable. In the audience were numbered many from surrounding towns, some even from a distance of 150 miles. Sharing in the artistic triumph were George Morgan, baritone, who was repeatedly encoored, and Katherine Hoffman, accompanist, who was truly excellent and was led by Mme. Schumann-Heink to the front of the stage for their final bow to the audience. It is to Ernest Philpit, a local music dealer, that Tampa is indebted for this rare musical treat. This concert is the first in a series of six to be given in consecutive weeks.

The Leiter Opera Company was heard on January 28 in the Lyceum Course. Solos, trios, quartets from opera were sung. Particularly happy were those from "Ruddigore" (Gilbert and Sullivan's opera), especially arranged for quartet to which the Leiter company is said to hold the exclusive rights. Both vocally and histrionically this was a grateful selection.

The pupils of Mrs. E. H. Hart were heard in a very interesting recital on January 29. In addition to a pleasing musical program, the life of Mme. Schumann-Heink was read.

Toronto, Can.—(See letter on another page.)

Troy, N. Y., January 22, 1921.—Florence Easton, soprano of the Metropolitan Opera Company, gave a recital at Music Hall, January 11, under the auspices of the Chromatic Club. Miss Easton delighted the audience, which filled the hall, with a carefully arranged program, including, among other numbers, "Hall of Song," from "Tannhauser"; "The Bells of Youth," from "The Scarecrow," Rodenbeck, and an aria from "Madame Butterfly." Miss Easton's voice is familiar to the opera lovers, but it was the artist's first appearance in this vicinity in recital. Lester Hodges proved himself a capable accompanist.

The second concert of the forty-sixth season of the Troy Vocal Society took place at Music Hall, January 19, when the society was assisted by Mary Jordan, contralto. The hall was crowded to its capacity and the temporary conductor, William L. Glover, was given an ovation. The Vocal Society now numbers eighty active members, the largest in the society's history, and the singing at the recent concert was excellent. Incidental solos were given during the evening by George Reynolds and Fritz Beiermeister. Miss Jordan was given an enthusiastic reception. Coupled with an attractive stage appearance and a voice that is sweet and velvety is an intelligence of interpretation that makes her a most interesting and capable singer. She was heard in a group of negro spiritual songs especially written for her.

American women composers were studied at the meeting of the Troy Music Study Club, held at the Emma Willard Conservatory of Music, January 17. Those who presented the program were Mrs. Albert Geiser, Louise Terriault, Edna Beiermeister, Rose Fetting, Mrs. William T. Lawrence, Mrs. J. Don Welch, Georgine T. Avery, Mrs. Frank Catricala, Emma Lotz and Teresa Maier. Mrs. Henry Tappin, Mrs. Frank Randall, Anna Jacques and Harriet Low were elected to active membership.

#### Birgit Engell Soon to Return Home

Few singers from abroad have created a more favorable impression upon American audiences than Birgit Engell, the Danish soprano. Mme. Engell sails for home early in March, and will appear in many leading roles in opera. February 4, the soprano appeared in Washington with Laurence Leonard. Immediately following that concert she left for Milwaukee to sing on Sunday. On February 8 and 9 she was soloist with the National Symphony Orchestra, singing in the Mahler Symphony number.

Mme. Engell is not only a delightful singer, but one of the most interesting singers to visit these shores. In the first place she speaks a very good English, and her knowledge of America and its affairs has astonished many an American student. When she returns next season it is her desire to visit the Pacific Coast. She is anxious to visit a cattle ranch and an Indian reservation. Mme. Engell is greatly interested in the works of American composers and says that during her European concerts, she hopes to introduce several songs by American song writers. The soprano will return to America next season for an extended tour.

#### Marie Zendt's Many Activities

Marie Zendt has sung the following engagements in the last two months: Musicians' Club, Chicago; recital at Eureka College, Eureka, Ill.; recital at Morris Matinee Club, Morris, Ill.; Chicago Woman's Club; Desplaines, Ill.; West End Woman's Club; Medinah Temple, Chicago, and Oak Park, Ill. She has just returned from Richmond, Ind., where she was soloist with the Symphony Orchestra, winning great success, and the Richmond Item stated: "She has essentially an oratorio voice, and good oratorio voices are rarer than they were in mid-Victorian age of modern music."

February 18 found her traveling west to Wichita, Kan., to sing the soprano role in "The Creation" for the Wichita Community Chorus, and February 22 a recital at Hays, Kan. Then Mme. Zendt hurries to Washington, D. C., where she sings at the Willard Hotel, February 26, and for the Press Club, February 27, from whence she goes to fill several engagements in New York.

#### McConnell Sisters Continue Popular

It is now over six months since Harriet and Marie McConnell made their debut in vaudeville, and, to judge by the numerous complimentary press notices which they receive in the dailies everywhere they appear, they are meeting with unusual success. The gowns worn in their little sketch are very elaborate. Both young singers claim they owe everything they have and do to their mother, Minnie McConnell, who has trained their voices.

#### Sparkes Travels 5000 Miles

Lenora Sparkes has returned from her second Southern tour of this season, during which, in a fortnight's time, she traveled over 5,000 miles to fill the various dates booked for



LENORA SPARKES,

And her accompanist, Louise Lindner, at the Old Fort, St. Augustine, Fla.

her on this particular tour. While in Florida she and her accompanist, Louise Lindner, visited St. Augustine and took in the various points of interest, including the old fort.

"One thing that I failed to do was to drink at the Fountain of Eternal Youth, discovered by Ponce de Leon," said Miss Sparkes. "Some of the natives told me in confidence that it was a myth, or perhaps I should be more generous and say that with the passing of time it has lost some of its former power."

At Daytona Beach, where Miss Sparkes gave her first recital on this tour, she took a motor ride over the Speedway on the beach and enjoyed the distinction of passing Mulford, last year's champion, who was out for a practice spin. "Yes, my car passed him," the soprano said, "but I must admit that he was going the other way."

#### This Week's Philharmonic Programs

Fritz Kreisler is the assisting artist at the Philharmonic concert to-night, February 24, at Carnegie Hall, playing the Beethoven concerto. Stransky will conduct the Cesar Franck Symphony in D minor and Tschaikowsky's "March Slav." Kreisler is again the soloist on Friday afternoon in the Bruch G minor concerto; the symphony for the afternoon is the third of Brahms and the remaining numbers are Tschaikowsky's "Romeo and Juliet" fantasy and Wagner's "Rienzi" overture. This concert is also under the direction of Stransky.

For Sunday afternoon, February 27, the Philharmonic conductor has chosen his program from Dvorak, Strauss and Tschaikowsky, with a repetition of Kreisler's performance of the Bruch concerto.

The second Philharmonic membership concert of the season at the Waldorf-Astoria Hotel on Wednesday evening, February 23.

#### Novae Having Busy Season

Guimar Novae is having an exceedingly busy season during her brief stay in the United States. Her engagements are covering the East and Middle West as far as Milwaukee, and owing to their compact arrangement it has been necessary to put off her New York recital in Aeolian Hall until March 6. The pianist's recent appearance with the Minneapolis Orchestra, when she played the Schumann concerto, was the occasion for a veritable outburst of enthusiasm on the part of the audience. In Milwaukee, her success in the Twilight Musicales was so decided that a return engagement was arranged for March 18. Miss Novae will appear with the Detroit Orchestra on March 24 and 26.



## THEO KARLE

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## TOLEDO SYMPHONY

### PERFORMS NEW WORK

Concertmaster Reed's Composition Well Received—Moiseiwitsch Charms—Kreisler with Eurydice Club

Toledo, Ohio, January 19, 1921.—The Toledo Symphony Orchestra, at its second concert, presented Nicolai's overture, "Merry Wives of Windsor," two movements of Beethoven's first symphony, Mendelssohn's "Festival" march, a group of smaller pieces, and "Romance" by Lynuel Reed, the concertmaster of the orchestra. The composer, who directed his composition, was recalled many times. The Orchestra's work showed considerable improvement, especially in precision of attack and dynamic variety. Lewis H. Clement conducted. Joseph Di Natale played two movements of Mendelssohn's violin concerto, accompanied by Mrs. Otto Sand.

#### MOISEIWITSCH CHARMS.

Benno Moiseiwitsch gave a recital in Scott High Auditorium before an enthusiastic audience. His lovely tone and transcendent technic thrilled his hearers. The program comprised compositions by Scarlatti, Rameau, Mozart and Bach, the Chopin B flat minor sonata, a group of modern compositions by Brahms, Debussy and Ravel, closing with two Liszt arrangements.

#### KREISLER WITH EURYDICE CLUB.

The Eurydice Club opened its thirtieth season with Fritz Kreisler as the soloist. The program opened with a group of songs for women's voices, Fourdrain's "Iceland Fisherman," Burleigh's "Little Mother of Mine," Chaminade's "Summer." The voices appeared fresh and are well balanced. Mrs. Otto Sand conducted, Mrs. John Gillet is the accompanist for the club. O. S.

#### Levitvski to Play Own Works

Mischa Levitzki will make his last New York appearance for two seasons at Carnegie Hall on Monday evening, March 7. Unusual interest will be attached to this recital since it will reveal him in the guise of a composer for the first time, two original numbers from manuscript, "Invocation and Faith" and "Valse Sentimentale" being included in his final group. He will also play other works by Bach-Tausig, Beethoven, Chopin, Dohnanyi, Scriabine and Liszt.

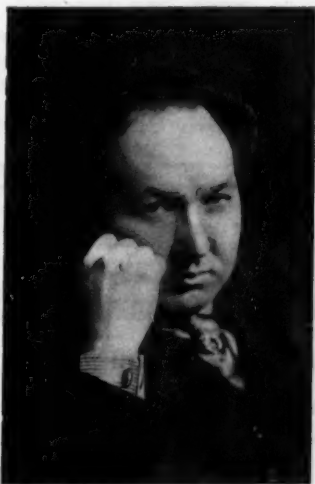
#### Lillian Engwell Snaddell at St. Catharines

Referring to a successful song recital recently given at St. Catharines, Ontario, by Lillian Engwell Snaddell, Montreal soprano, the St. Catharines Standard says: "The evening will be one long remembered by local music lovers." Miss Snaddell's program on this occasion comprised "With Verdure Clad," "Eili, Eili," Russian, Scandinavian, English and American groups, the latter including Cadman's "From the Land of the Sky Blue Water" and "The Moon Drops Low."

#### Raoul Biais Concert Bureau's New Artists

The Raoul Biais Concert Bureau announces a partial list of new artists for the coming season, including Joseph Schwarz, the Russian baritone; Eddy Brown, violinist; Mme. G. Baron-Fonario mezzo soprano from the Theater Royal de la Monnaie of Brussels, and Edwin Hughes, the American pianist.

# GODOWSKY CHICAGO MASTER CLASS



KNABE PIANO

MR. GODOWSKY will conduct a MASTER CLASS for pianists at the Fine Arts Building in Chicago for a term of five weeks beginning June 13th, 1921.

This announcement of the first Chicago MASTER CLASS by MR. GODOWSKY will be welcomed by the host of pianists and students who have long sought an opportunity to study with the great Master.

MR. GODOWSKY will give one free scholarship to the MASTER CLASS. Free scholarship application blank on request.

Application should be made early. Address all inquiries until further notice to HORNER-WITTE, 3000 TROOST AVE., KANSAS CITY, MO.

Chicago address will be announced later

BRUNSWICK RECORDS

## CINCINNATI ORCHESTRA MAY VISIT MEXICO

Orpheus Pleases in Interesting Program—Matinee Club  
Concert Delights—Conservatory of Music  
Activities—Notes

Cincinnati, Ohio, February 10, 1921.—February 3 the Orpheus Club appeared in its second concert of the season at Emery Auditorium, the size of the audience being the largest that ever attended these concerts. This very fact was striking evidence of the regard in which the public holds this musical organization. The recent concert was also noted by the material improvement of the singers, and the fact that the past month or so intervening since the first concert this season, shows that under the direction of Prower Symons, the new director, there has been a decided advance made. There is no longer that feeling of uncertainty that was evident at the previous concert. The very earnestness of the singers is one of the features that has assisted in bringing the club to a higher plane of perfection. The opening of the program was marked by the director's own composition, "The Club Motto," which was given a fine reading. This was followed by "The Long Day Closes" (Sullivan), sung with every essential in evidence to make it appeal. "Breathe Soft, Ye Winds," by Paxton, was rendered artistically and was followed by "The Sea Hath Its Pearls," by Pinsuti, likewise sung with merit. Arthur Foote then closed the first half of the program with the "Bedouin Song," which he sang in a forceful manner. The second half of the program opened with "Give a Man a Horse He Can Ride," by Geoffrey O'Hara, followed by "Deep River," by Burleigh, both of which were well received. The club had secured for the soloist of the concert Ellen Rumay, who possesses a contralto voice of power and a delightful personality. She sang a number of folk songs and quaint negro melodies of the lullaby type, and for an encore some numbers written in a lighter vein. The closing number on the program was the "Land of Hope and Glory," by Edward Elgar, which is well suited to the organization and was a fitting termination to the affair. Charles J. Young was the accompanist who did full justice to the demands of the chorus.

### CONSERVATORY OF MUSIC ITEMS.

The graduate student recitals were auspiciously opened February 3, at the Cincinnati Conservatory of Music, with a piano recital by Mariam Slingluff, pupil of Marguerite Melville Liszewska. Miss Slingluff is a pianist of brilliant achievements, possessing a facile technic combined with a virile tone. She brings to her work a conception of the musical values of her material that makes her performance at once interesting and individual. Her interpretations were marked with a wholesome respect. Her entire program was dignified and musically, a credit both to her teacher and herself.

Lillian Arkell-Rixford, of the College of Music faculty, gave an organ recital at the East High School on the morning of February 7 for the students of the school. She gave

her annual organ recital at the Odeon on January 25. On February 1 her advanced pupils appeared in a recital program at the Odeon.

### MATINEE MUSICAL CLUB CONCERT.

The Matinee Musical Club's regular monthly concert was given at the Hotel Gibson, February 4. On this occasion the usual program was changed and instead of a soloist the numbers were rendered by the club members. A feature of the event was a chorus of thirty voices, supported by a string orchestra, with Mrs. Morris Wickersham at the piano. "Dawn on the Desert" was heard with more than usual interest, it being a new piece by Paul Bliss, which has been dedicated to the Matinee Musical Club. It is composed for women's voices. A group of folk songs including several nationalities delighted those present. Alma Betscher played a group of piano numbers.

### C. S. O. MAY GO TO MEXICO.

The Cincinnati Symphony Orchestra returned here on February 7 after a two weeks' tour through the South, where a number of delightful concerts were given and the reception to the orchestra was most encouraging. It is said that the invitation received some time ago by the Orchestra Association to appear in Mexico, the same being sent by the Mexican Government, for a series of concerts, will possibly be included in the next season's tour as part of the same.

### NOTES.

The first of a series of Sunday afternoon concerts to be given by the Western Hills Country Club for its members was heard on the afternoon of February 6. Those taking part were Margaret Spalding, soprano; Emma Burkhardt, alto; Clifford Cunard, tenor; Vernon Jacobson, baritone; Hazel Jean Kirk, violinist; Lucile Wilkin, accompanist. A "sing" was conducted by W. R. Reeves during the intermission.

"The Vision of St. John," by C. Whitney Coombs, was rendered on the evening of February 6 by the choir of the Avondale Presbyterian Church, assisted by Bernice Fisk, harpist.

### De Treville to Sing in Fifteen Languages

Fifteen languages seem to be a great many to some people, but to Yvonne De Tréville they represent a small proportion of the countries she has visited and sung in. It will be therefore an easy thing for her to give a program in response to Commissioner Wallis' request from Ellis Island. The concert will take place there on Sunday afternoon, February 27, and the program will include songs of Greece, Armenia, Serbia, Bohemia, Hungary, Russia, Norway, Finland, Sweden, Poland, Italy, Spain, France, Rumania, and, to bring the program to a glorious close, songs of the United States. Mlle. De Tréville will give another recital on March 10 in the ballroom of the Plaza Hotel.

### Grey's Songs at Globe Concert

Laurence Leonard sang "Messages" and "Dear Eyes" at the Globe concert, Stuyvesant High School Auditorium, when the composer, Frank H. Grey, joined with two other composers in a song recital. Both songs were well received, and Laurence Leonard made a pronounced hit. Elizabeth Lennox also sang a group of Frank Grey's songs, with Mr. Grey at the piano, these songs being "Think Love of Me," "Last Year's Roses," "Mammy Dear" and "Moon-Dawn." The audience was delighted with Miss Lennox's lovely contralto voice.

### Martino Artist Singing in Operetta

One of Alfredo Martino's artist-pupils, Caroline Cali, scored a success recently at the Capitol Theater in New York, singing Elsa in excerpts from "Lohengrin." As a result of her fine work, she was re-engaged for additional appearances at that theater. At the present Miss Cali is leading soprano in a production of the operetta, "June Love."

### Althouse Engaged for Kalamazoo Festival

Paul Althouse has been engaged for the May Festival to be given on May 17 in Kalamazoo, Mich. At present he is singing on the Pacific Coast to sold-out houses. February 13 he appeared as soloist with the San Francisco Symphony and was enthusiastically received according to telegraphic reports.

## THE SIR THOMAS BEECHAM OPERA COMPANY, LIMITED

(In Liquidation)

The whole of the scenery, dresses, music and other properties and the Goodwill of the Sir Thomas Beecham Opera Company, Limited, are for sale and offers for them are invited.

The scenery, dresses, etc., of about 46 Operas are included in the Properties now offered and an approximate inventory thereof and an order to view can be obtained on application to either of the Joint Liquidators, Sir William Barclay Peat, C. V. O., 11, Ironmonger Lane, E. C., London, England, and Sidney Pears, Esq., 14, George Street, Mansion House, E. C., London, England, to whom all offers should be submitted.

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"At all times supreme master of his instrument. The variety of tone coming from that golden-voiced cello was unbelievable. It was a full mellow intimately spiritual tone to which only so finely sensitive an artist could give utterance."

Maywood Herald, November 26th, 1920.

**ADELAIDE FISCHER**  
SOPRANO

MIDDLEWEST—NOVEMBER AND EARLY DECEMBER

SOUTH—DECEMBER AND JANUARY

DATES IN THESE TERRITORIES NOW BOOKING

Management: Annie Friedberg, Metropolitan Opera House Building, New York, N. Y.



Apeda Photo SYDNEY THOMPSON.

A sister of Vance Thompson, is what Yvette Guilbert terms a diseuse, or interpreter of dramatic ballads. Her programs are confined to ancient balladry and folk lore, always in costume, and she has established a large and widespread clientele around the country in this form of entertainment. Miss Thompson and George Harris are giving a joint recital at the Princess Theater on Friday afternoon of this week, February 25.

## SCHEDULE OF New York Concerts

<b>Thursday, February 24 (Afternoon)</b>	
National Symphony Orchestra	Carnegie Hall
Alfred Mirovitch, soloist.	
Samaroff-Stokowski Beethoven Recital	Aeolian Hall
<b>Thursday, February 24 (Evening)</b>	
New York Philharmonic Orchestra	Carnegie Hall
Fritz Kreisler, soloist.	
Marguerite D'Alvarez	Aeolian Hall
<b>Friday, February 25 (Afternoon)</b>	
New York Philharmonic Orchestra	Carnegie Hall
Fritz Kreisler, soloist.	
Erno Dohnanyi	Aeolian Hall
<b>Friday, February 25 (Evening)</b>	
John Meldrum	Aeolian Hall
<b>Saturday, February 26 (Afternoon)</b>	
Sergei Rachmaninoff	Carnegie Hall
Joseph Schwarz	Aeolian Hall
<b>Saturday, February 26 (Evening)</b>	
National Symphony Orchestra	Carnegie Hall
Alfred Mirovitch, soloist.	
Institute of Musical Art Concert	Aeolian Hall
Intercollegiate Glee Club	Town Hall
<b>Sunday, February 27 (Afternoon)</b>	
New York Philharmonic Orchestra	Carnegie Hall
Fritz Kreisler, soloist.	
Erika Morini	Aeolian Hall
Arthur Kraft	Town Hall
<b>Sunday, February 27 (Evening)</b>	
National Symphony Orchestra	Carnegie Hall
Frieda Hempel and Alessandro Bonci	Hippodrome
Music League of the People's Institute	Cooper Union
Lorraine Wyman and Gladys Lea	Little Theater
<b>Monday, February 28 (Afternoon)</b>	
Ruth Clug	Aeolian Hall
<b>Monday, February 28 (Evening)</b>	
Sarah Sokolsky-Fried, organ and piano recital	Aeolian Hall
<b>Tuesday, March 1 (Afternoon)</b>	
National Symphony Orchestra	Carnegie Hall
Herma Menth	Aeolian Hall
<b>Tuesday, March 1 (Evening)</b>	
Harriet Scholder	Aeolian Hall
Michel Fokine and Vera Fokina	Metropolitan Opera House
<b>Wednesday, March 2 (Afternoon)</b>	
Samaroff-Stokowski, Beethoven recital	Aeolian Hall
<b>Wednesday, March 2 (Evening)</b>	
National Symphony Orchestra	Carnegie Hall

### Recent Bookings for Phoebe Crosby

The Philadelphia Orpheus Club engaged Phoebe Crosby, soprano, for the concert of that organization which took place February 19. The Orange (N. J.) Musical Art Society has also engaged her for May 4; the Providence (R. I.) Glee Club for May 6; the Buffalo (N. Y.) Orpheus Club, April 4; the Summit (N. J.) Glee Club, March 11. Miss Crosby gave her recital at Jordan Hall, Boston, on February 10.

### Hans Hess at Hiram College

Hans Hess, cellist, is scheduled to give a recital at Hiram College, Hiram, Ohio, March 1, under the auspices of the Hiram Community Lecture Course Committee.



# PEOPLE'S SYMPHONY ORCHESTRA DELIGHTS BOSTONIANS

Carmela Ippolito, as Soloist, Also Pleases—Edward Johnson, Helen Jeffrey, Kathryn Lee, Barbara Maurel, Pauline Danforth Give Excellent Programs—Frieda Hempel with Harvard Glee Club—Littlefield, Laurent and Bedetti in Young People's Concert—Dai Buell at Benefit Affair

## CARMELA IPPOLITO SOLOIST WITH PEOPLE'S SYMPHONY ORCHESTRA.

Boston, Mass., February 20, 1921.—Carmela Ippolito, the talented young violinist, was the soloist at the thirteenth concert of the People's Symphony Orchestra, Emil Mollenhauer, conductor, on Sunday afternoon, February 13, in Convention Hall. Miss Ippolito demonstrated her splendid abilities as violinist and musician in the slow movement and finale from Mendelssohn's familiar concerto. The orchestra played Mendelssohn's overture, "Fingal's Cave," Beethoven's fifth symphony, Saint-Saëns' "Danse Macabre" and the prelude to Wagner's "Die Meistersinger."

Miss Ippolito, who also played Blair Fairchild's "Legende" for violin and orchestra with the Boston Musical Association on Wednesday evening, was born in Boston in 1902 and received her first musical instruction from her brother. Her first appearance was at a benefit concert for the earthquake sufferers of Sicily in 1908 at Tremont Temple. She studied music at the North End Music Settlement, and at that time she was asked to play at Mrs. Jack Gardner's "Fenway Court." She is a pupil of Charles Martin Loeffler and graduated from the Longy School of Music, winning the medal in solfeggio class in 1919. She has played with the MacDowell Club orchestra of Boston, Georges Longy, conductor, and has frequently appeared in concerts throughout New England.

## EDWARD JOHNSON AT SYMPHONY HALL.

Edward Johnson, Chicago Opera tenor, gave a recital Sunday afternoon, February 13, at Symphony Hall. Mr. Johnson sang the following pieces: Prayer, "Vergin, tutto amor," Francesco Durante; "Or ch' io non seguio più," Raffaello Rontani (arranged by J. Floridia); "Sommi Dei" (Radamisto, 1720), G. F. Handel (arranged by F. Bibb); "Automne" (Armand Silvestre), Gabriel Fauré; "Le Passant" ("Chansons du Valet de Cour," by Tristan Klingsor), Georges Hue; "Non più" (Godfredo Pesci), Pietro Cimara; "Angeleca" (Salvatore di Giacomo), Ildebrando Pizzetti; "Her Voice" (Oscar Wilde), John Alden Carpenter; "I Hold Her Hands" (Tagore), Alexander Russell; "The Lament of Ian the Proud" (Fiona MacLeod), Charles T. Griffes; "Long Ago" (Lincoln Adams), Herbert E. Hyde; "Happiness" (Jean Bigelow), Richard Hageman; "Silvestrik" (Mélodie Populaire de Basse-Bretagne), B. Ducoudray; "Le soleil et la glaneuse" (Echoes de Pologne), Moniuszko; "Quien te puso" (Cancione Popular Español), Hernandez; "I tuoi capelli" (Trench Song), arranged by Cui; "A la Barcellunisa" (Sicilian folk song), arranged by A. Favara; "The Earl of Moray" (Scotch Minstrelsy), arranged by Fritz Kreisler.

Mr. Johnson confirmed the favorable impression which he made here last season as a member of the Chicago Opera. Possessed of a tenor voice of agreeable quality, he demonstrated clearly that he is a skilful and discriminating singer who keeps his emotions well controlled—occasionally too well controlled for dramatic effect. Mr. Johnson was needlessly handicapped by an exceedingly dull program, which, with a few notable exceptions, lacked distinction. The singer was particularly effective in Handel's eloquent "Sommi Dei," Pizzetti's theatrical piece of grim humor, Griffes' tragic and beautiful lament, and in the folk songs arranged by Ducoudray and Hernandez. An aria from Puccini's "Girl of the Golden West" was added as an encore.

## HELEN JEFFREY WINS SUCCESS IN BOSTON DEBUT.

Helen Jeffrey, violinist, assisted by Walter Golde, pianist, made a distinctly favorable impression at her debut appearance in this city Wednesday evening, February 16, in Jordan Hall. Miss Jeffrey exhibited her splendid talents in an exacting program comprising the following pieces: Sonata, op. 100, A major, Brahms; concerto, D minor, No. 2, Bruch; legende, Godowsky; caprice, No. 20, Paganini-Kreisler; "Romance," Rachmaninoff; "Tambourin Chinois," Kreisler; "La Havanaise," Saint-Saëns.

Miss Jeffrey, easy to look at and agreeable to listen to, showed very clearly that she is a violinist of superior attainments. She has already achieved a wholly serviceable technique, a warm full tone and commendable musicianship. She played the tuneful and difficult sonata of Brahms and Bruch's displayful concerto (less interesting than that in G minor) with conspicuous musical intelligence, with virility and infectious enthusiasm. She has not as yet mastered the highly polished finesse of a Thibaud or a Kreisler; nor does she always play subjectively enough to convince her hearers that the emotional message which she would transmit to them is clearly defined in her own mind. Nevertheless, her playing is marked by engaging sincerity and a charmingly modest manner, which, combined with the fundamentals already at her command, will carry her far. Walter Golde was, as usual, an able and sympathetic accompanist. The audience warmed to Miss Jeffrey and recalled her many times.

## HARVARD GLEE CLUB AND FRIEDA HEMPEL.

The Harvard Glee Club, Dr. Archibald T. Davidson, conductor, assisted by Frieda Hempel, soprano, gave a highly enjoyable concert, Thursday evening, February 17, in Symphony Hall. The Glee Club again displayed its precision of attack, fine tonal quality and altogether excellent ensemble in the following numbers: "In Dulci Jubilo," ancient German carol; "Vere Languores," Lotti; "Cantate Domini," Hassler; "Three Pictures" from the "Tower of Babel," Rubinstein; "Spread Your Wings," Cui; "Salterelle," Saint-Saëns; "Chorus of Bacchantes" from "Philemon and Baucis," Gounod; "Come Again, Sweet Love," Dowland, and "Prayer of Thanksgiving," Netherlands folk song.

Mme. Hempel stirred the admiration of the large audience with her beautiful voice, her expert handling of it and her responsive feeling to music and verse. Her songs were these: "Frühlingslied," Mendelssohn; "Traume," Wagner; "Warnung," Mozart; "Ständchen," Strauss;

"Pauvre Jacques," Rameau; "Hier au Soir," Old French; "The Shepherdess," Horsman; "The Night Wind," Farley, and "The Carnival of Venice," Benedict. She responded to insistent applause by adding the popular Norwegian "Echo Song," playing her own accompaniment; "By the Waters of Minnetonka," the familiar "Blue Danube" and "Home, Sweet Home," besides repeating "The Night Wind." Mme. Hempel was assisted by August Rodeman, who played the flute accompaniment tastefully in Benedict's air of extravagant embellishment, and by Coenraad V. Bos, accompanist par excellence.

## LITTLEFIELD, LAURENT AND BEDETTI IN YOUNG PEOPLE'S CONCERT.

Laura Littlefield, the well liked soprano; Georges Laurent, solo flute player of the Boston Symphony Orchestra, and Jean Bedetti, solo cellist of the same band, gave an interesting concert for young people, Saturday afternoon, February 12, in Jordan Hall. Mrs. Littlefield renewed old

pleasures in carefully chosen songs by Hopekirk, Engel, Fiske, Leoni, Spalding, Samuels, Ravel, Bishop, Brockway, Crist, Riker and Lang. Ravel's exquisite song and



LAURA LITTLEFIELD,

The soprano, "snapped" while enjoying a bit of a vacation in Maine.

the ornate piece by Bishop were sung with flute obligato artistically played by Mr. Laurent. Mrs. Littlefield's voice, skill and excellent diction are too well known to require (Continued on page 41.)

# The Young Italian Pianist GUIDO AGOSTI

"THE MOST PLEASING SURPRISE OF THIS CONCERT SEASON"

Will Play in His Great Concert at the Metropolitan Opera House the Evening of February 27th

## NEW YORK CRITICAL OPINION

### GLOBE

"He played with enthusiasm and a technical proficiency which was fairly amazing."

### EVENING JOURNAL

"As a fact, this pianist was one of the agreeable surprises of the Winter,—and the fates know such unexpected revelations have been few indeed. Mr. Agosti is a young man—somewhere in his twenties, with ease and assurance at his instrument. His playing showed yesterday that he is a pianist with an imagination, a poetic imagination, and that he brings to the service of this inestimable quality technical gifts and acquisitions that include a rare handful of dynamic gradients, much finger dexterity, a fine legato impulse."

### TRIBUNE

"Busoni's arrangement of Bach's Toccata was a remarkable feat of clarity and digital dexterity, and throughout the afternoon Mr. Agosti was inclined to dazzle by his fleetness and brilliance."

### SUN

"There is in Mr. Agosti's playing a vigor of the cleanest sort, a masculinity of touch and tone which must command interest. That is why the Chopin polonaise sounded so well from him, and why Albeniz's 'Fete-Dieu a Seville' rang with strong colors."

### STAATS ZEITUNG

"At his recital in Aeolian Hall, Guido Agosti exhibited wonderful command over himself and his fiery temperament. One rarely meets with such a degree of concentration in so young an artist. His climaxes are really stupendous in their grandeur and calculated effect. His touch while powerful is yet capable of the most delicate shading. Corelli's Pastorale, in the Godowsky arrangement, was a feast to the ear. Nobility of expression marked his rendering of Rachmaninoff's Prelude in G minor. In his last group, Mr. Agosti carried his hearers fairly off their feet with his amazing technical display."

### OFFICIAL BULLETIN

#### "Italian Music League"

"At his concert, young Guido Agosti revealed himself a new star of the greatest magnitude on the firmament of Italian art. His memory as well as his technique are truly prodigious; all his pianistic renderings are beautifully rounded out—supported by excellent musical judgment and enlivened by a wealth of youthful exuberance. Technical problems do not deter him; under his hands they become child's play, leaving the listener dumbfounded at such marvelous ease of execution, no matter what the style of music."

### TIMES

"The recent appearance here of Guido Agosti, an Italian pianist, gained critical interest and general, unconditional approval."

### AMERICAN

"A youthful Italian, barely twenty, sprang a surprise at Aeolian Hall by playing the piano in a way that easily put him in the front rank among the younger generation of his profession. The newcomer was Guido Agosti. He disclosed qualities that might well be studied to advantage by many a virtuoso of established standing. He has a remarkable series of tone color. His technique is excellent—clean, crisp, fluent. It is always held subservient to purely musical motives. The Bach-Busoni Toccata in C major, he gave in a manner little short of masterful. Under his hands the sonorities of the piano, held impeccably within their rhythmical frame, seemed to rise above their natural restrictions, assuming the varied tone tints of an organ."

### WORLD

"A most promising pianist."

Personal Address: 320 Central Park West

New York



## CHICAGO

(Continued from page 5)

charm and poise, and she set forth some admirable piano playing, justly deserving the big success accorded her. Conductor Stock and his orchestra lent her valuable and sympathetic support and played no small part in the young artist's success.

## PENN-VANDERPOOL'S "THAT NIGHT" POPULAR.

Penn-Vanderpool's "That Night"—An M. Witmark song—met with much success when given by Grant Hadley, baritone, at a recital before the Association of Bohemian-American Artists recently.

## CHICAGO MUSICAL COLLEGE NOTES.

Glenn Dillard Gunn is playing in recitals at Galesburg, Ill., March 14; Eau Claire, Wis., April 2; Winona, Minn., April 3, and Minneapolis, Minn., April 6.

Rudolph Reuter had unusual success with his recent appearance with the Minneapolis Symphony Orchestra. Concerning it the Minneapolis Journal said: "Liszt's 'Hungarian' fantasia certainly never has been so splendidly performed in Minneapolis. If Chicago has another such pianist, let him come along, or let us have Mr. Reuter soon once more."

Mrs. Herdren's students have been active recently in the concert field: Ethel Longnecker sang in Chicago, February 10; Dorothy Bowen sang at a recital in Chicago, February 10; Geneva Zimmer sang in a recital at Davenport, Ia., February 8, and Mrs. H. J. Joseph for the Mothers' and Daughters' Club, Chicago, February 14.

Sarah Suttle Towner, student of Glenn Dillard Gunn, gave a recital at Grand Rapids' Woman's Club, Grand Rapids, Mich., February 16. Eleanor Koskiewicz, student of Mary Daniels, gave a recital in Chicago, February 10. Adelaide Anderson, student of Edward Collins, and Agnes Hart, student of Mabel Sharp Herdren, gave a recital at Clinton, Ia., February 7; one of the set of waltzes by Edward Collins has been chosen for the all-Michigan annual high school music contest next May.

The concert that was given by the Chicago Musical College Saturday morning in Ziegfeld Theater was presented by students in the piano, violin and vocal departments.

## HAROLD HENRY IN MACDOWELL FUND BENEFIT CONCERT.

To swell the endowment fund of the Edward MacDowell Association, Harold Henry was chosen to present a recital on Thursday evening, February 17. This proved a happy choice, as Mr. Henry, among Chicago's best pianists, has a large following here, and his friends and admirers were all on hand, crowding Kimball Hall to capacity. Mr. Henry, who is fast building up a splendid reputation for himself, is not heard frequently enough to satisfy his admirers, who always anticipate a treat when he is to play.

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That they were not disappointed on this occasion was thoroughly evidenced by their insistent, hearty applause, which Mr. Henry answered with many extra numbers. Of this program this reviewer was able to hear only the Liszt "Prelude After a Bach Choral," the Vivaldi-Bach "Gigue," Beethoven's sonata No. 2, and a group of MacDowell (comprising "To a Wild Rose," "Scotch Poem," "In Mid Ocean" and "March Wind"). To single out one number more exquisitely done than another would indeed be difficult, for all were played with that deftness, skill, finish, poetic insight and brilliance which characterize Mr. Henry's playing. It seems unnecessary to rhapsodize here over this artist's many gifts and splendid pianistic qualifications, for they are so well known. That Mr. Henry has made a thorough study of MacDowell is clearly brought out through his admirable interpretation of the music, his keen insight into the compositions, bringing out their true meaning so that his listeners get the MacDowell message. He also had listed numbers by Liszt, Ravel, Palmgren, his own "The Dancing Marionette," and a Chopin etude and scherzo. His was success distinct and justly deserved. Chicago may well be proud to count Harold Henry among its best pianists.

## LYDIA FERGUSON IN COSTUME RECITAL.

Lydia Ferguson, an Yvette Guilbert exponent, presented a chanson and song recital at Kimball Hall, Wednesday evening, February 16, under the direction of F. Wight Neumann. Miss Ferguson appeared in costumes suiting each group and charmed her listeners throughout the evening's program.

## MENDELSSOHN CLUB CONCERT; ROSALIE MILLER, SOLOIST.

Genuine enjoyment is always assured when the Mendelssohn Club, Harrison M. Wild, conductor, gives a concert, and this is such a well known fact that there are never empty seats to be found at Orchestra Hall, where the club is usually heard. Thursday evening of this week Conductor Wild and his splendid men's chorus delighted their hearers again with their exquisite singing, which is well nigh perfect, and well arranged program. Enthusiasm, as usual, ran high, and extras and repetitions were continually asked for and granted. The soloist of the evening, Rosalie Miller, rendered two Mozart arias and numbers by Cadman, Schmitt, Saint-Saens, Paladilhe and Borowski, winning the hearts of her listeners. Miss Miller was heard here recently in one of the artists' concerts of the Musicians' Club of Women, and on this occasion strengthened the splendid impression made when first heard.

## SAMMIS-MACDERMID STUDIO NOTES.

Thelma Knight, soprano, is announced for the studio recital, February 24. Pearl Andrasen, contralto, has been engaged by the First Baptist Church. Nola Young, contralto, is singing the month of February for First Church of Christ, Scientist, in La Grange.

The following telegram has been received from Palm Beach, Fla., regarding the MacDermid Mastersingers: "Quartet making big hit. Sing at Country Club tonight for Mr. Ziegfeld and party of sixty men. Tomorrow morning for Mr. Lewison, New York Stadium man, and Mr. Prince, president New York Mendelssohn Club. Tomorrow afternoon at reception for mayor, tomorrow night for private party at Everglades Club. They will not go to New York unheralded. Anxious to hear your positive New York date. (Signed) MRS. JOHN W. DOE."

Susan Browne, soprano, gave the studio recital February 10, and Inez Shaffnit, coloratura soprano, assisted by Dudley Doe, flutist, was announced for February 17.

The MacDermid Mastersingers appeared in Daytona, Jacksonville, and Palm Beach, Fla., recently. The following excerpt is from the Jacksonville Times-Union: "In the beautiful home of Mrs. Julia Wildeman in Riverside, four charming young singers gave a delightful program before a brilliant audience. It is not often that just such a program is offered and the combination allows for a great variety in selection. Miss Doe was welcomed home last night. Her voice constantly improves. A big, full, round, sweet tone, ample breadth and a full understanding of the technical effects and possibilities made her numbers especially interesting. Miss Whicker has a pure, lyric soprano of considerable volume and flexibility and gave great pleasure with her solos and in the ensembles. Mr. Mallory was well received and showed promise of excellent things. Mr. Russell has a true bass voice and excellent method."

## AT THE BUSH CONSERVATORY.

These are busy days at Bush Conservatory. The classes of the teachers in all departments are full and the large group of conservatory buildings at the corner of Dearborn and Chestnut streets is a veritable beehive of activity. One of the especially noteworthy features of the season has been the remarkable series of interpretation classes given by the famous artists who are members of the faculty. The most recent of the series of twenty classes in the course was given by Mme. Cecile de Horvath, the well known pianist, who spoke on "Quality and Color in Piano Playing." Mme. de Horvath's remarks were followed by a large group of interested auditors.

Another prominent feature of the work at this progressive north side school is that of the normal department, under the general direction of Edgar A. Brazelton, dean of education of Bush Conservatory. The normal piano class, which is conducted by Mr. Brazelton, is filled with an eager and interested group of young pianists who are preparing to become piano teachers. The classes for vocal students are under Herbert Miller. The allied classes in theory under President Bradley, ear training by William Nordin, and musical history by Mr. Brazelton, complete a well rounded course of education for the new generation of music teachers.

Many recitals and concerts by Bush Conservatory students, beside the second concert in Orchestra Hall on March 8, are scheduled for the near future.

On February 19, the vocal pupils of Louise Dotti gave a recital at Bush Conservatory, at which a number of most promising voices were heard.

Beatrice Bosden Kaynor, soprano, artist-pupil of Herbert Miller, will be soloist at the Rotary Club luncheon on February 22.

## SECOND PROFESSIONAL ARTIST-STUDENTS' CONCERT OF THE BUSH CONSERVATORY.

Following the extraordinary success of the first concert at Orchestra Hall in January, the Bush Conservatory will give the second of the series on Tuesday evening, March 8. None of the soloists who appeared before in this series will be on the program March 8. In fact, each young artist whom it is decided possesses sufficient qualifications will be given an opportunity at some time during the school year.

A very important feature in connection with the Bush Conservatory programs is the welcome absence of the hackneyed numbers. There is in all probability no new or old school in the gentle art of "putting things over," but most decidedly some compositions were apparently easier to listen to many years ago than they are today. One of the features of the concert March 8 is a mixed choir of sixteen picked voices directed by Edgar A. Nelson. Few American schools pay very much attention to vocal ensemble except in ordinary choral work or sight reading classes. All the academic students of the Bush Conservatory, vocal as well as instrumental, have the opportunity of real ensemble experience in art forms.

## AN ACTIVE ARIMONDI PUPIL.

William Rogerson, tenor, pupil of Mme. Vittorio Arimondi, is singing a number of attractive professional engagements. February 12 he gave a concert at the University of Notre Dame, South Bend, Ind.; February 27 he will sing at a sacred concert at St. Thomas Aquinas, Chicago, and he will be the solo artist at the organ recital to be given by Pietro Yon at Medinah Temple, March 2.

## AMERICAN CONSERVATORY NOTES.

Advanced piano pupils of Henriot Levy and voice pupils of Mme. Ragna Linne furnished the program for the regular Saturday morning recital at Kimball Hall, February 19. Edna Barnes, Edna Salomon, Adeline Dana, Jean Cooke and Mary Lenander, the vocalists, acquitted themselves creditably and did their efficient mentor proud. Edith Mazur, Esther Gumaer, Alice Jefferson, Alma Fehner and Berenice McClesney, Mr. Levy's pupils, accomplished excellent work and likewise were a great credit to their splendid teacher.

Two more graduates of the public school music department have recently been placed in desirable positions. Jeanette Marrk is now supervisor of music at Lockport Ill. Mabel Johnson, class of 1920, has taken the position as supervisor at Pine Bluff, Ark. Mr. and Mrs. John J. Hattstaedt have returned from their annual winter vacation at Miami, Fla. Adolf Weidig's "Three Episodes" were performed at the last regular concert by the Chicago Symphony Orchestra under his own direction with most emphatic success. Lorraine Ernst, violinist, artist-pupil of the Conservatory, will be soloist at the Pantheon Theater the week of March 27.

## FROM THE STURKOW-RYDER STUDIOS

The twenty-seventh recital given at the Sturkow-Ryder studios Saturday afternoon had as one of its most interesting numbers the Adagio from the Bach concerto in E, for two violins and piano. The other numbers were interestingly played, especially Le Vent (Alkan), by Eugenia McShane.

Mme. Sturkow-Ryder gave a dinner party Sunday evening. (Continued on page 55)

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**GEORGES MIQUELLE  
AND RENÉE  
LONGY-MIQUELLE,**

Who are planning a series of piano and cello recitals for next season. Mr. Miquelle was for several years with the Boston Symphony Orchestra and appeared as soloist with the organization during the "Pop" season. He resigned last spring in order to join the New York Chamber Music Society. Mme. Miquelle was Renée Longy, daughter of Georges Longy, and a splendid pianist.



**SYLVIA CUSHMAN,**

Who, with Zenobia Rickman, soprano, will present a Dutch operetta, "By the Zuyder Zee," in Recital Hall, Boston, on February 25. Miss Cushman has written the words and music for this operetta herself.



**RECENT PORTRAIT OF CORNELIUS VAN VLIET,**

Painted by Alfredo Galli, which is now on exhibition in New York. The cellist recently opened a studio at Carnegie Hall, where he is busily engaged in teaching, but he is not neglecting his solo work, for he appeared with success at a concert in Albany and played Ernest Bloch's "Schelomo," a rhapsody for cello and orchestra, with the National Symphony Orchestra in New York on February 23. (Galli photo.)



**MYRA HESS.**

Photograph of a painting made by John Sargent, the famous artist, of the English pianist who will come to America in 1922.



**A NEW PHOTOGRAPH OF  
AURORE LACROIX,**

The pianist, whose art has been the means of placing her in the lists of our prominent American pianists. (Apeda photo.)



**MARCIA VAN DRESSER,**

An artist who is meeting with such tremendous success in England that she has been compelled to postpone her return to America until the 1921-22 season.

# NEW YORK CONCERTS

## FEBRUARY 14

### Paul Kochanski, Violinist

During the past few seasons there was an endless influx of violinists to our shores, several of whom established themselves as real artists, while others appeared but once or twice and were then about forgotten. The latest arrival is Paul Kochanski, who made his debut before a metropolitan audience in Carnegie Hall on Monday afternoon, February 14, playing the Brahms concerto in D. Mr. Kochanski is an artist to be reckoned with. The big success he scored was not due to sensationalism, but solely to his legitimate musicianship. He revealed in his performance (what so many lack) an insight into the content of the composition, as well as warmth, sincerity and musicianship. His tone is pure and vibrant, his phrasing incisive, and his style absolutely free from mannerisms. Walter Damrosch and the New York Symphony Orchestra accompanied the soloist, and as the opening number played Tchaikowsky's symphony "Pathétique."

A big audience, consisting largely of professional and amateur musicians, attended.

### Eleanor Brock, Coloratura Soprano

Eleanor Brock, coloratura soprano, who has been on tour with Bonci, was heard in her first New York recital at Aeolian Hall, on Monday afternoon, February 14. Miss Brock selected a program that was varied and gave full scope to her voice, beginning with songs by Loewe, Grieg, Bach and Bishop, of which the familiar "Sunshine Song" of Grieg, and "Lo! Here the Gentle Lark" were the most enjoyed. The Grieg number was especially well done. "Oh, quante volte, oh! quante," from "I Capuleti e i Montecchi," Bellini, and Proch's theme and variations were the other big selections on her program. Shorter songs by Szulc, Liszt, Massenet, Massager, Saenger, Hageman, Wilson and Sibella concluded the program.

Miss Brock possesses a voice of good quality, fresh and clear, and she is a musician. Her upper notes and trills are remarkable for their truthness and pleasant quality—more so than some singers more famous than Miss Brock. While she made an agreeable impression upon her hearers and showed that she is a singer of promise, it must be said that had she better breath support, she would have been even more successful. Nervousness, no doubt, accounted for her handicap in this respect.

Richard Hageman furnished his usual fine piano accompaniments.

### Margaret McGill Scholarship Concert

A large audience attended the second Margaret McGill scholarship concert, arranged by the Alumni Association of the Institute of Musical Art, in Carnegie Hall on Monday evening, February 14. The soloists who kindly volunteered their services were Harold Bauer, Jacques Thibaud, Mischa Levitzki and Sascha Jacobsen, as well as a small orchestra directed by Willem Willeke. The non-appearance of Pablo Casals, originally scheduled to appear at this concert, but who was detained by illness in his native Spain, necessitated a complete change of program. Messrs. Bauer and Levitzki played Mozart's concerto for two pianos in E flat major, assisted by an orchestra of string and woodwind. This was followed by Schumann's "Papillon," and ballade in A flat major, Chopin, played by Mr. Bauer, to which he added as an encore Chopin's "Butterfly" etude. Schubert's fantasia in C major, for piano and violin, played by Messrs. Bauer and Thibaud, was heard next. Mr. Thibaud's violin solos were andante, Mozart-Saint-Saens, as well as the rondo capriccioso, Saint-Saens.

The closing number was Bach's concerto for two violins in D minor, played by Messrs. Thibaud and Jacobsen. The audience showed appreciation throughout the entire program and applauded the artists sincerely.

### Ellen Ballon, Pianist

Ellen Ballon, the young pianist, had an opportunity to exhibit her real ability when she appeared in recital at Aeolian Hall on Monday evening, February 14, and it is an ability of no mean order. Though still attractively young, she accomplished a great deal and gives promise of an even more impressive future. There is a distinctly individual note about her playing. Undoubtedly she has genuine musical instincts. She chose a program which began with the Bach-Tausig toccata and fugue, followed by the Beethoven C minor variations, no light task for any pianist, but one to which she measured up with astonishing ease. Technically there were no difficulties for her—as she had demonstrated at her first New York appearance with the Philharmonic. In her reading of the fugue there was fine precision of rhythm and polyphonic clarity; the Beethoven variations also were set forth with entire musical surety. The first group of shorter pieces afforded her an opportunity to display her versatility. The Rachmaninoff prelude in G minor was played as he himself plays it, with vigor and verveful rhythm. The Mendelssohn scherzo was done with light, crisp touch and there were the proper differentiation and contrast between the Chopin E major study, the F major nocturne—with some lovely, singing legato—and the D minor prelude, which showed surprising strength. Liszt's "Mazeppa" (the fourth of the Transcendental Studies), which ended the program, was a truly brilliant display of virtuosity. The young pianist went through its extremely difficult pages with no hesitation nor a single slip, playing with the self-possession assurance of a veteran. Preceding this there was a delightful reading

of Moszkowski's graceful "La Jongleuse" and two numbers, "In Memoriam, Scarlatti," by her teacher, Alberto Jonas. These were a capriccio and pastorale, both charming music exceedingly well made for the instrument. The melodious pastorale was at once redemanded by the audience, a large one which evidently was thoroughly appreciative of the excellent work of the artist throughout the evening, applauding liberally and insisting upon extra numbers at the end. Ellen Ballon's was, indeed, a most auspicious debut as a recitalist, and her marked success left no room for doubt.

## FEBRUARY 15

### Barrere Ensemble

The flutists, oboes, clarinets, horns and bassoons comprising the Barrere Ensemble played a program of five numbers, consisting of music by Mozart, Hadley's intermezzo from "Cleopatra," very well played by Mr. Barrere and Walter Golde, pianist; a "Poem," by Griffes; "Scotch Pastoral," by Cyril Scott; "Suite Persane," by Caplet, and little suite by Poldowski, which is the professional name of Lady Jean Paul, daughter of the eminent violinist and composer, Wieniawski. This latter was undoubtedly a chief attraction of the program, for the composer was the conductor of the eight instruments comprising the work. The melodious Mozart music, with humorous bassoon merriment; the limpid tone quality of the Barrere flute (a bit off pitch on a high B flat in Hadley's excerpt); the extreme modernity of the Cyril Scott Scottish music (harmonized "Bonnie Doon," with all sorts of extreme dissonances), and the fluent naturalness of the Poldowski work, all this held attention of a large audience of genuinely interested music lovers; only these attend such a "specialty" concert.

### The Beethoven Association

There were many disappointed auditors among those assembled at Aeolian Hall, February 15 for the Beethoven Association's fourth subscription concert. It was not because the program was not good; it was excellent. Nor was it because the offerings were not presented as they should be. The truth is, the Flonzaley Quartet had been announced and the illness of one of the members prevented it at the last moment from appearing. Of course many had come especially to hear the Flonzaleys, and yet were also those who had purchased tickets to hear Mischa Levitzki, likewise a drawing card, and Reinhold Warlich, Rene Pollain and Gustave Tenlot.

The program was interesting from beginning to end, despite the changes. Levitzki once more showed himself the great pianist that he is, and his Beethoven rondo in G major, op. 51, No. 2, was indeed a treat. Reinold Warlich pleased immensely with his singing of songs from Schubert's "Die Winterreise" (op. 89), with Walter Golde at the piano. Sascha Jacobsen, an added attraction, and Mr. Levitzki gave a beautiful performance of a Cesar Franck sonata, and Levitzki, Tenlot and Pollain won much applause with their playing of the Mozart trio in E flat.

### The Paulist Choristers

Father Finn and his Paulist choristers gave a delightful and interesting concert at the Metropolitan Opera House, February 15. A large audience attended and seemed thoroughly to enjoy the work of the choristers, as well as the splendid offerings of John Finnegan, tenor; George Barrere, conductor of "The Little Symphony;" Anne Wolcott, at the piano, and Stanley Van Wort at the organ.

The program opened with "Et in Terra Pax Hominibus," "Panis Angelicus," "Alma Redemptoris" and "O Bone Jesu" (Da Palestrina), "Vere Languores" (Vittoria), "Panis Angelicus" (Baini), "Alla Trinita." In the "Salve Regina" (Waddington), Richard V. Mooney sang the incidental solo; in the "Ave Verum" (Elgar), Nicholas S. Murphy assisted. "Silent Night" and "Hades," the latter by Konemann; also "Nunc Dimittis" and "Song of the Angels" (Rachmaninoff); "Cherubic Hymn" (Gretchaninoff)—these were the big choral offerings of the evening.

Mr. Finnegan, in fine voice, contributed Handel's aria from "Jephtha" and an aria from Puccini's "La Boheme."

Master Clarence Donovan, boy soloist, sang Chaminade's "The Summer," and Lucien Schmit, cellist, gave a superb performance of Arensky's "Serenade." Overton Moyle and Master Billy Probst were the soloists in Loomis' "The Sun Worshipers"—a beautiful number. George Barrere conducted the orchestra in excellent fashion.

## FEBRUARY 16

### Olga Samaroff's Beethoven Cycle

Olga Samaroff gave the third of her series of eight Beethoven programs, to include all the piano sonatas, at Aeolian Hall, on Wednesday afternoon, February 16. This time her program included op. 22 (B flat major); op. 27, No. 1 (E flat); op. 14, No. 1 (E major), and op. 27, No. 2, the so called "Moonlight" sonata. These ended the list of the works from the earlier period. The program was less monotone in color than some of the others owing to the presence of the two sonatas, "quasi fantasia," the op. 27 and the "Moonlight." All Mme. Samaroff's splendid delineation of the musical line and satisfying technical ability were again in evidence. The two sonatas referred to afforded her more than the usual opportunity to romanticize, an opportunity of which she did not fail to

take advantage, without once lapsing into the sentimental. That it was a thoroughly effective presentation of a well chosen, well balanced program was evidently the opinion of the liberally applauding audience.

## FEBRUARY 17

### Emanuele Stieri, Baritone

Emanuele Stieri, baritone, was heard in recital at Aeolian Hall, February 17, by a good sized audience, which manifested its intense and sincere approval of the singer's offering. The program was in many respects unusual, including a number of unfamiliar songs as well as Woodman's song cycle, "In San Nazaro," and a more than ordinary offering of American works.

Mr. Stieri proved himself to possess a voice of good quality, which he used with skill, a very pleasing manner, and much magnetism. He has a broad musical comprehension, combined with youthful buoyancy and enthusiasm, and his program reflected his catholicity of taste, especially in the field of highly artistic pieces and songs of strong dramatic fervor, which were vigorously interpreted. His self-possession and keen artistic perception were singularly effective, and he sang with good enunciation, rare intelligence and expressiveness.

### Helen Tas, Violinist

Carnegie Hall held a large and well pleased audience at the concert given by Helen Tas and the National Symphony Orchestra, under Willem Mengelberg. Mme. Tas is not a stranger in this city, and at her recitals given here previously, had demonstrated her command of a high order of art on the violin. Primarily, Mme. Tas possessed healthy and serious musicianship which never is subordinated for purposes of meretricious appeal or empty mechanical display. She played two concertos, by Mendelssohn and Brahms, an undertaking which is in itself a most exacting test of musical insight and technical virtuosity. The player proved by her performance that she was justified in presenting such a program. The Mendelssohn concerto was delivered with simplicity of style but with a full measure of beauty in outline and content. The Tas tone has body and quality and is made to reveal changing colors and variety of emotional expressiveness. The flexibility of bowing and the smoothness of phrasing were other features that marked the Mendelssohn number.

Mme. Tas read the Brahms work with deep devotion and penetrated its lofty message effectively. Broad, musical, convincing, was her version. The fact that now and then she displayed nervousness did not mar the dignity or sincerity of her interpretation; in fact, it showed that she was artistically modest in the presence of such a towering product of genius. The first movement was sufficient to demonstrate Mme. Tas' sure grasp and understanding, even without her soulful publication of the slow section, and her spirited and temperamental manner in the finale. The artist had a warm reception and one thoroughly deserved. Mengelberg and his orchestra accompanied splendidly.

### New York Symphony Orchestra: Alfred Cortot, Soloist

The tenth in the series of historical concerts by the Symphony Society of New York, Walter Damrosch conductor, was given in Carnegie Hall, on Thursday afternoon, February 17 and repeated Friday evening, February 18. With the exception of Debussy's "Fantasy" for piano and orchestra (which was heard for the first time in New York), the program contained well known works by modern French composers, comprising D'Indy's symphony in G (on the song of a French mountaineer), with piano obligato by Mr. Cortot; two Debussy nocturnes—"Nuages" and "Fetes;" the same composer's "Fantasy" for piano and orchestra; "Nocturne de Printemps" Roger-Ducasse, and Ravel's "Daphnis et Chloe." It was an afternoon of much pleasure to some while others expressed themselves as being content with less of the modernist and impressionistic school. The "Fantasy" is one of Debussy's earlier compositions, which he wrote while residing in Rome; however, this work was not published until quite recently, and received its first public hearing at a London Philharmonic Concert under Alfred Coates in London on November 20, 1919, on which occasion Alfred Cortot, the eminent French pianist, played the solo part. Mr. Cortot, who likewise played the piano solo at this concert, gave a rendition which was marked with clarity and musicianship. He had excellent support from Mr. Damrosch and the New York Symphony Orchestra.

## FEBRUARY 18

### Biltmore Morning Musicale: Ruffo, Vidas and Leta May, Soloists

As usual, the ball-room of the Biltmore Hotel was well filled at the Friday Morning Musicale of February 18, when Titta Ruffo, baritone, Leta May, coloratura soprano, and Raoul Vidas, violinist, furnished what proved to be a very enjoyable program. Mr. Vidas opened with three numbers by Sadiv, Wieniawski-Vidas and Bach-Vidas, later playing "Danse Villageoise," Dimitresco; cazonetta, S. V., and "Jota Navarre," Sarasate. The young violinist was in good spirits and his playing made a deep impression upon the audience, so much so that several additional numbers were given.

Miss May, a young singer who has been received with enthusiasm on tour, surprised her hearers with the brilliancy and freshness of her voice, which marked her as a singer of promise. "Where the Bee Sucks," Arne; "A Memory," Borowski, and "Lo! Here the Gentle Lark!" Bishop, comprised her first group, which was charmingly rendered; but it was her fine rendition of "Una voce poco" (Continued on page 45.)

American Tour **HET HOLLANDSCH TRIO** Season 1921-1922



## CLEVELAND'S MUSIC SHOWS ADVANCEMENT

**Brief Synopsis of Past Year's Activities Shows Much Has Been Accomplished—Symphony Orchestra Gives Three Programs—Levitzi Soloist—Fortnightly Club Concert—Frances Nash and Walter Greene in Joint Recital—Notes**

Cleveland, Ohio, January 28, 1921.—Another year has passed, and with its passing Cleveland has turned the 1920 page of its interesting music history. It is an interesting page, and shows clearly that the "Fifth City" has made at least two giant strides forward in a music way during the past year.

First in importance is the progress of the Cleveland Symphony Orchestra. During the year it took its place among the first rank of the great American orchestras. Two years ago it possessed sixty members; today it possesses ninety expert musicians and not a few soloists of recognized ability. It is wonderfully well equipped to produce effectively the most difficult orchestra work.

At this point something should be said of Conductor Nikolai Sokoloff, and Arthur Shepherd, assistant director. Under their leadership the orchestra has attained its present high position.

Developed in connection with the orchestra is the Cleveland Orchestra Choir, recently heard here in a popular afternoon concert. The chorus is directed by Arthur Shepherd, to whom much credit must be given for the choir's rapid development.

The second big step forward concerns the establishment of the Cleveland Institute of Music, the founding of which was made possible by the co-operation of Cleveland's patrons of music. The institute opened its doors but recently, and already a large enrollment has been announced. From present indications, the newly established institute is due to perform a highly important task in the development of music here—that of educating Cleveland's talented youth. Ernest Bloch, a leading composer of the day, is at the head of the institute, while several of Cleveland's foremost musicians have been obtained as teachers.

Reviewing music activity here during 1920, one finds among the newcomers Rosa Raisa and Titta Ruffo, of the Chicago Opera; the London String Quartet, the St. Olaf Choir, and Guy Maier and Lee Pattison. Among the old favorites heard here in 1920 are the names of Mary Garden, Anna Case, the two Louise Homers, Amelita Galli-Curci, John McCormack and Luisa Tetrazzini.

Many Cleveland musical organizations conducted interesting and entertaining courses during the year. Some of the clubs and societies active were the Musical Arts Association, the Cleveland Society for Chamber Music, the Singers' Club, the Harmonic Club, the Fortnightly Club, the Woman's Association and the Woman's Club. There were many others.

Turning to classic dance activity, it is found that among the popular artists appearing here in 1920 were the Pavlov-Oukrainsky ballet, Anna Pavlova the incomparable, and the Isadora Duncan Dancers.

Three popular concerts by the Cleveland Symphony Orchestra, together with a half dozen other concerts and recitals, featured the first week of 1921 in Cleveland.

### OPENING SYMPHONY CONCERT.

The first symphony concert of the week was given January 2 at Masonic Hall. Opening with a vivacious performance of Nikolai's "Merry Wives of Windsor" overture, the concert pleased the large audience from the very start. The program closed with the "Tannhäuser" overture. The most popular hit of the afternoon was a transcription for orchestra of Rachmaninoff's C sharp minor prelude for piano.

### MISCHA LEVITZKI SCORES AS SOLOIST.

The second and third concerts took place January 6 and January 8. At each concert Mischa Levitzki appeared as soloist, with Liszt's E flat concerto as his chosen vehicle. The brilliant young pianist won his audience at his first performance; he more than pleased them again at his second. Included on the two programs was a novelty by Eugene Goossens, "By the Tarn." His rendition of this selection brought almost unprecedented applause. Mr. Levitzki is no stranger in the "Fifth City," having appeared here some four years ago with the Chicago Orchestra, at which time he added many Clevelanders to his long list of ardent admirers.

### FORTNIGHTLY CLUB CONCERT.

Frankland Stafford, cellist, former pupil of Horatio Parker, appeared here Tuesday afternoon in the Hotel Statler ballroom at the regular concert of the Fortnightly Club. The attendance taxed the capacity of the ballroom, and Mr. Stafford's work was warmly welcomed and loudly applauded. Piano and violin parts were played by Mrs. Harry Goodbread and Mrs. Frederic Nicolaus.

### FRANCES NASH AND WALTER GREENE IN JOINT RECITAL.

A joint recital by Frances Nash, pianist, and Walter Greene, baritone, under the auspices of the Woman's Club, was given at the Duchess Theater January 7. Mr. Greene's voice of unusual natural beauty, together with Miss Nash's masterful work on the piano, made up a most pleasing and highly entertaining program, which the large and appreciative audience thoroughly enjoyed.

### NOTES

The last number of the entertainment course given under the auspices of the Woman's Association took place January 3 at the church, Detroit and West Clifton boulevards. Besides the appearance of Edgar Guest, "Just Folks" poet, music added much to the evening's entertainment. Etta Musser Bigelow, well known in local music circles, sang several selections. The words of one of her songs were written by Mr. Guest.

With Silvia Vignetti as his accompanist, Gorges Vignetti, member of the Cleveland Symphony Orchestra, gave a pleasing entertainment January 3 before the Deckert-Watterson Post, American Legion.

Vincent H. Perch gave an entertaining organ recital on the memorial organ at the Euclid Avenue Congregational

Church the same evening. Thomas Wade Lane, baritone, also appeared on the program.

The Thursday Musical Club presented a program of Scandinavian music January 6 at the Seventy-third street home of Mrs. C. F. Verovitz.

A fascinating exhibition of musical instruments, many centuries old and forerunners of the violin, were placed on display recently at the Cleveland Museum of Art. As an added feature, Thomas Wilfred, Boston baritone, appeared.

Ernest Bloch, musical director at the newly established Cleveland Institute of Music, announced recently that five free scholarships to the institute are to be offered. Three are for the piano, the other two being for the violin.

C. S. G.

## BOSTON

(Continued from page 37.)

extended comment here. She prefaced her singing with interesting comments relative to the significance of her songs. Mr. Laurent gave abundant evidence of his skill and musicianship in pieces by Widor, Doppler and Chopin. Mr. Bedetti was heard in compositions from Lalo, Mozart, Schubert, Fauré and Pöppel. Although the audience was enthusiastic throughout, the program was a trifle long, especially for young people.

### KATHRYN LEE'S RECITAL.

Kathryn Lee, soprano, was heard for the first time in Boston, Tuesday evening, February 15, in Jordan Hall. Miss Lee displayed her abilities in an unusually interesting and varied program. In detail it was as follows: "Oh, Toi Qui Prolonges Mes Jours," Gluck (1779); invocation from "Radamisto" (arranged by Frank Bibb), Handel (1720); "Phyllis Has Such Charming Graces" (arranged by H. Lane Wilson), Old English; "A Red, Red Rose" (Robert Burns), Schumann; "A Wondrous Thing" (Baker), Liszt; "Hark! Hark! the Lark" (Shakespeare), Schubert; "Lilacs" (Henry G. Chapman), Rachmaninoff; "The Tear" (Thomas Moore), Rubinstein; "Plaisir d'Amour," Martini; "Bon Soir, Suzon!" (Lucien Dhuguet), Emile Pessard; "Pourquoi Rester Seule?" (Bergerie Watteau) (J. L. Croze), Saint-Saëns; "Beau Soir" (Paul Bourget), Claude Debussy; "Le Jour" (Th. De Banville), Xavier Leroux; "I'm Wearin' Awa'" (Baroness Nairne), Arthur Foote; "Who Knows?" (from the Persian of Omar Khayyam), William Stickles; "Berry Brown" (Ethel Watts Mumford), Ward-Stephens; "I Know" (Ruth Boyd), Gustave Ferrari. Gustave Ferrari was an exceedingly able accompanist.

The program itself was an interesting one. Miss Lee's singing revealed a light soprano voice of agreeable quality (except when she forced her top tones), musical phrasing and no little emotional understanding. Her evident lack of control of her voice, and a persistent tendency to sing off pitch may be traced either to a cold or to a deficient method of producing her voice. Be that as it may, Miss Lee's vocal skill is outdistanced at present by the feeling with which she would interpret her songs. The singer was most effective in the numbers by Rachmaninoff, Martini, Pessard, Saint-Saëns and Foote. A large audience gave Miss Lee a cordial welcome.

### BARBARA MAUREL HEARD IN BOSTON A. A.

Barbara Maurel, the excellent mezzo-soprano, divided a program with the Boston Symphony Ensemble, Augusto Vannini, conductor, Sunday afternoon, February 13, at the Boston Athletic Association. With an orchestral accompaniment, Miss Maurel sang "Voce di donna o d'angelo," from "Gioconda," Ponchielli, and "Caro Selve," from "Atalanta," Handel. Miss Maurel also displayed her vocal and interpretative powers in the songs: "Invocation to Eros," Kursteiner; "The Shepherdess," Horsman; "In the Silence of Night," Rachmaninoff; "Three Cavaliers," Kurt Schindler. Frederick E. Bristol, Jr., the well known pianist, was her accompanist. The purely orchestral numbers of the program were drawn from Weber, Tchaikowsky, Humperdinck, Bizet and Verdi.

### PAULINE DANFORTH PLEASES.

Pauline Danforth, an accomplished pianist from the studio of Heinrich Gebhard, gave a fresh demonstration of her familiar powers in a recital, Monday afternoon, February 14, in Jordan Hall. Miss Danforth's unhackneyed and interesting program included: Schumann's sonata in G minor; Ravel's "Le Tombeau de Couperin" (complete), Pavane and Ondine; also the etudes in E major and G flat major of Chopin; Griffé's "White Peacock" and Bantock's reel "The Bobbers of Brechin."

Miss Danforth's playing again disclosed a fully adequate technique, a fine instinct for the melodic line, particularly noticeable in her enjoyable performance of Schumann's songful sonata, and musicianship of a high order. Ravel's charming pieces in the ancient manner and Griffé's highly imaginative and skillfully written "White Peacock" were interpreted with fine feeling and splendid taste. An audience of good size was warmly appreciative.

### DAI BUELL IN NEWTON.

Dai Buell, the charming young pianist, who has been heard with success in many American cities this season, participated in a recent benefit concert in Newton, Mass. She exhibited her familiar abilities in compositions by Chopin, Scriabine and Schütz. An account of the concert in the Newton Circuit referred glowingly to the pleasure which Miss Buell's playing gave, emphasizing the "gracious simplicity that marks all of her work."

J. C.

### Koshetz Scoring as Symphony Soloist

Since her recent advent in this country, Nina Koshetz, Russian soprano, has repeatedly triumphed as soloist with symphony orchestras. For example, her appearance with the Detroit Symphony Orchestra, under Gabilowitsch, was "historical," to quote the Journal of this city. The Free Press termed it a "veritable sensation," while the News put it in the most picturesque way of all: "She could lament the passing of a czar or sing the nuptials of an emperor—and Lenine would take off his hat." But in reality it was Detroit and not Lenine that "took off his hat" as the following telegram from Ossip Gabilowitsch, himself, will testify: "The beautiful singing of Madame

Koshetz completely captivated Detroit—her success was enormous."

Since this happy augury of her success in America, Nina Koshetz has appeared many times, singing to enraptured audiences everywhere and coming more and more in demand.

### MacDonald to Bring Chicago Opera to Dallas

Harriet Bacon MacDonald and Mrs. Wesley Porter Mason, who yearly bring to Dallas, Tex., the biggest musical attractions, have this season included the following in their fine course: Fritz Kreisler, January 10; the Artist Trio (Grace Wagner, soprano; Carolina Lazzari, contralto, and Renato Zanelli, baritone, with Frank La Forge at the piano), January 31; Harold Bauer, March 16, and the Chicago Opera Association, for three evening performances and one matinee, on March 23, 24 and 26. Dallas should be grateful to these two energetic women for bringing the best in music to Texas and thus helping to make it one of the musical centers of the country.

### Melius and McCormack in Monte Carlo Opera

John McCormack and Mme. Luella Melius are to sing "Lakmé" at the opera here. This was agreed upon when Mr. and Mrs. McCormack, M. and Mme. Jean de Reszke and M. Gunsbourg, director of the famous Monte Carlo opera, lunched together at the Hotel de Paris. This is the operatic debut of Madame Melius, the coloratura soprano, artist-pupil of Jean de Reszke. It will be the first time that two principal roles of "Lakmé" will have been sung at Monte Carlo by Americans. Mme. Melius is a Chicagoan.

### Mme. Morrill Giving Series of Musicales

The many guests who attended the first of a series of four musicales at the New York studios of Laura Morrill enjoyed a most interesting program. Among those who participated were two new pupils (one of them studied with Mme. Morrill two years ago), Charlotte Bauer and Mrs. B. Morrison, both of whom were well received. Grace Nott, Florence McCullough and Florence Nelson sang solos and duets. Sarah Edwards and Lillian Ring also entertained with groups of songs. Jean Clark was the accompanist.

### Mme. Jorgina Tours West

Mme. Jorgina, a New York singer, will give a concert at Trinity Auditorium, Los Angeles, on Thursday evening, February 24, assisted by such well known artists as Le Trio Intime of the Philharmonic Orchestra (J. P. Lowe, flute; Ilye Bronson, cello; Alfred Kastner, harp; Gertrude Ross, pianist). She is making a tour of the West.

### Selma Kurz for the Metropolitan

The engagement of the Viennese coloratura soprano, Selma Kurz, for a number of appearances at the Metropolitan Opera during December, 1921, and January, 1922 (just previous to Mme. Galli-Curci's joining the company), is officially announced.

### Burnett to Resume Concert Course

The MUSICAL COURIER learns that W. H. C. Burnett, who has devoted himself exclusively during the present season to the management of Louis Graveure, will add to his activities next year by resuming the concert course which he formerly conducted in Detroit.

### Credit Due Bain News Service

The photographs of Josef Stransky and Felix Liefels which were published in the MUSICAL COURIER of February 10, page 48, are by the Bain News Service. Credit for the pictures in that issue was inadvertently omitted.

### Dicie Howell Sings "Messages"

Dicie Howell used Frank H. Grey's "Messages" on her Aeolian Hall recital program February 7, and the song received a splendid reception. Miss Howell is using "Messages" on all her future programs.

### Lucy Gates Includes Grey Song in Repertory

Lucy Gates has included Frank H. Grey's "Messages" in her entire spring tour as a program number, and finds it a most grateful song.

### Pavlova Under Hurok Management

Anna Pavlova, it is announced, will be under the management of S. Hurok for her American tour during the season of 1921-22, including her New York appearances.

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## "THE BOLSHEVIKS WILL GET YOU IF YOU DON'T WATCH OUT," SAYS GERMAINE SCHNITZER

Pianist Plans to Appear in Vicinity of Red Terrorists—First European Tour in Seven Years Promises Much of Interest

It has always been a source of very great amusement to the writer to observe the casual way in which people dash off for Europe these days—in books and moving pictures. There a man decides at ten o'clock that he would like to take a run over to calm and peaceful Bulgaria, for instance. He picks up the morning paper, finds there is a steamer for France at twelve, throws a few things into a dressing case, hops into a taxi and makes his boat with at least ten minutes to spare. He never worries about passports and only occasionally does he take the precaution to telephone to reserve a stateroom. Apparently it is the easiest thing in the world to do. It was in those far distant days "before the war." But now!

Germaine Schnitzer, the eminent pianist, sailed last week for a concert tour of Europe. Before she left, the writer managed to corner her for a brief chat between the 867th and the 868th thing out of the thousandth she had to do before ascending the gangplank—or perhaps you descend on the Ryndam, on which Mme. Schnitzer sailed.

THE VISA HORROR.

"These visas will drive me insane," declared Mme. Schnitzer, as she sank wearily into a comfortable chair.

"You see I am going direct to Vienna from Paris, and no one seems to know whether my train goes through Switzerland or Germany. One agency tells me one thing, another something different. What am I to do? I am quite in despair. Yesterday I was at one consulate the better part of the day, and the day before it was the same thing. Oh la, la! I shall have to sleep all the way over in order to be my natural self."

"I hear it is to be a rather strenuous tour at that," I ventured.

TO PLAY IN VIENNA, BUDAPEST AND BUKAREST.

"Yes. I land at Boulogne and then go straight to Paris, and take the train for Vienna, where I am scheduled to appear March 9 at a subscription concert of the Concertverein, under the direction of Ferdinand Loewe, playing the symphonic variations by Franck. After two other recitals in Vienna, I shall go on to Budapest. That appearance in Budapest is to be made for a purely feminine reason—just because I want to. You will understand why it cannot be for financial reasons, when I tell you that I am to receive the munificent sum of 20,000 kronen. Don't be alarmed, that simply means about fifty dollars—or if

Suppose they were to capture me. It would be very thrilling I am sure, if you knew you would come out all right, but not being gifted with the power to look into the future, I would just as soon they would leave me in peace rather than pieces."

AND THEN?

"And then?"

"Then I shall invade Czecho-Slovakia and Jugo-Slavia. Of course, I don't expect the international world to be stirred at this invasion. Still they say that the pen is mightier than the sword, so who can say what the piano might do. I am also booked for some appearances in Germany before returning to Paris, where I am to play with orchestra in two recitals. Then on to the Riviera for appearances in Nice and Monte Carlo. And then I shall finally wind up in England."

"But how long do you expect to be abroad?"

OTHER PLANS.

"All those appearances are to be this spring. My plans for the summer are not yet fully formulated, but I shall probably return to America, although I may change my mind, since I have a number of European engagements booked for the fall and early winter. At any rate I shall be home for Christmas, and my American tour is to begin early in 1922. For next year, my manager already reports three appearances in New York, one of them with orchestra; two in Boston and two in Chicago.

"Those are my plans. We shall see in how far I am able to carry them out. It has been seven years since I played in Europe and I'm sure I don't need to tell you with what eagerness I am looking forward to my trip.

"And when I come back, I'm sure there will be ever so many interesting things to tell you about my adventures in Europe, so I'll say au revoir, for it's time I was off on the trail of my passport again."

H. R. F.

### Lhevinne and Wife in Two-Piano Recitals

Until the recent recitals for two pianos which Josef Lhevinne and his wife have been giving, very few of the general public knew that Mme. Lhevinne had any special claims to distinction other than that of the wife of the great pianist and the mother of two fine children. While Mme. Lhevinne was entirely satisfied with her position as sub-luminary in the stellar heavens where her husband dominated, Mr. Lhevinne was insistent that she should not hide her light under the domestic napkin, as it were. To begin with, her husband has a professional pride in the fact that he was her first teacher. It was at the time when Safonoff was head of the Moscow Conservatory. It was he who brought Rosina (then a little girl of nine) to Josef, who was not more than fourteen and already a seasoned veteran of the platform, for he had just appeared with success with orchestra, playing the Beethoven "Emperor" concerto, and been publicly commended by Rubinstein. The courtship of the youthful professor and his pupil may be said to have begun with the steep Parnassus climb so considerably mapped out by Clementi, progressed smoothly through the thirty-two piano sonatas of Beethoven, and culminated in the two-piano arrangement by Dvorak of his Slavic dances. And thus it was that Josef Lhevinne decided for the two-piano arrangement for life. It has been a very happy arrangement, and has been the means of bringing to the public ensemble playing of a quality which is rare, two artist souls which play as one. New York will hear Mr. Lhevinne and his wife in a group of two-piano works on the occasion of his next Carnegie Hall recital, April 2.

### Dudley Buck Pupils Give "Hour of Music"

It was an interesting hour of music which took place at the handsome New York studios of Dudley Buck on February 11. Despite the inclement weather which prevailed, the studios were comfortably crowded with interested listeners who were well repaid for coming. Those who participated were Rosalie Chauveau, Louise G. Seabrooke, Deborah Bogart, Lucille Wiseman, Dorothea Calhoun, William L. Guggolz and Leslie E. Arnold. Both Mr. Guggolz and Mr. Arnold have fine voices which bid fair to bring them prominently into public notice with time and proper training. Mr. Guggolz was heard in Handel's "Hear Me, Ye Winds and Waves," Buck's "The Capture of Bacchus," Brainard's "If I Were King," and two delightful bits of negro folk music by Guion. Mr. Arnold was equally successful with Grieg's "With a Violet," Burleigh's "Jean," Warford's "Earth Is Enough," Burleigh's "Hard Trials," Metcalf's "Absent" and O'Hara's "There is No Death." All of the singers were a credit to their excellent teacher, Mr. Buck. Miss Calhoun, although it was her first public appearance, displayed commendable poise and a voice of marked sweetness and distinctive charm. Another excellent bit was Miss Wiseman's "Honeysuckle Lane," and she also gave the "Homing" of Del Riego with marked feeling. One feature which cannot fail but attract the instant attention of a visitor at one of these affairs, is the fine diction which is invariably evidenced by Mr. Buck's pupils. Elsie T. Cowen, at the piano, was everything that an accompanist should be, and added greatly to the success by her splendid work.

### Mrs. "Mozart" McConnell in Pinehurst

Adelaide McConnell, founder and president of the Mozart Society of New York, whose activities include guiding that flourishing society, supporting the East Side Clinic (also founded by her when she became a doctor of medicine), and aiding many aspiring young artists, is spending six weeks in Pinehurst, N. C. Friends have received handsome hand colored views of The Carolina Hotel and environments, where she is located and enjoying the rest she well deserves, for no one works for so many interests with more devoted concentration than Adelaide "Mozart" McConnell.

### Maier and Pattison Please Pittsburgh

Guy Maier and Lee Pattison, described by a Pittsburgh critic as the "Odin and Thor" of the piano, evidently lived up to that description and took the Smoky City by storm when they played there in January, for they have just been reengaged for a recital in Sewickley, Pa., a Pittsburgh suburb, on April 4, also under the management of May Beegle. They are booked for the Heyn concerts in Pittsburgh for next season.

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luck is with me, it might possibly amount to sixty by the time I reach Budapest.

"My next appearance will be in Bukarest, where two appearances with orchestra are booked. Bukarest is another city of delightful memories, for there I have often played before lovely Carmen Sylva.

IF THE BOLSHEVIKI PERMIT.

"Then I am going to Poland, if the Bolsheviki will let me, where I will appear in Warsaw and Lodz. I am quite excited at the thought of being so near the Bolsheviki.

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## WHAT THE JURY THINKS

[The music reporters of the New York dailies constitute the jury in the appended extracts from reviews which have appeared in local newspapers. Many operas, concerts and recitals are given in the metropolis, and on the following day the writers' views do not always correspond on the merits or demerits of the performers. Thus, this department is conducted for the purpose of reproducing some of the flat contradictions, showing that, after all, the reviews constitutes but the personal opinion of the reporter who covers the performance.—Editor's Note.]

### "Jacquerie," by Gino Marinuzzi, February 4

**American Times**  
After a single hearing, indeed, one is inclined to appraise this opera of Marinuzzi's as one of the most notable contributions to the lyric stage by any of the younger Italian composers.

**Herald**  
But Mr. Marinuzzi has succeeded in imparting to his work a melodic flavor which is not palpably a borrowed one, but seems at first hearing to have a certain quality of its own.

The music did not seem in a first hearing to be lighted with the fire of a strong inspiration.

**World**  
But he has little melodic invention, and we overhear the harmonic scheme of the new Italians and Debussy, Ravel and Stravinsky, which is natural enough.

### Mary Garden in "Faust," February 5

**Evening Mail**  
Mary Garden as a naively innocent Marguerite in "Faust" drew a typical week-end crowd to the Manhattan Opera House Saturday evening.

**Evening Globe**  
Dramatically the Marguerite of Miss Garden is original, vivid and most poetic.

**Evening Globe**  
The size of the audience was no credit to local artistic pretensions.

**Evening Journal**  
The Marguerite of Mary Garden, although sung better than her wont, was a sort of kitchenish Sis Hopkins innocent.

### Rosina Storchio in "Butterfly," February 7

**Times**  
It was at once obvious that Mme. Storchio was an actress of ability and resource, and that she had a definite and sympathetic conception of the Japanese heroine and the power to realize it.

**Evening Journal**  
Mme. Storchio's little lady of the beating heart beneath the kimono was a thoroughly vivid stage person. However, there was a vast deal more than the general validity in her performance. It was full of exquisite detail and infectious charm and a depth of pathos and impassioned fervor such as the role had not held in any of its incarnations hereabouts. She never lost grasp of the fact that Cio-Cio-San is but a fifteen-year-old, and in the first act this was indicated not in the usual kitchenish fashion, but with genuine verisimilitude. There were innumerable apt touches to her "composition" that kept this child-like spirit before the minds of the audience, and yet this aspect completely gave way at the right moment to the passionate impulse that sent the child-woman to the arms of Pinkerton. It was assured and matured art, richly and strikingly set forth, but always without a suspicion of the conscious.

She gave a charming interpretation of the tragic part.

### Mme. Matzenauer with Philadelphia Orchestra, February 8

**Evening Mail**  
Mme. Matzenauer brought her opulent beauty in Brunnhild's air from the opera ("The Twilight of the Gods") and to the delicate tracery of Debussy's "La Chevelure" and Duparc's "Extase."

**American**  
Stunning to behold in a white silken gown, the famous contralto poured forth floods of vocal resonance.

### Galli-Curci in "Romeo and Juliette," February 9

**Post**  
But lo and behold! last night she appeared with the Chicago Opera Company at the Manhattan for the first time as Juliette and surprised and delighted her admirers by the liquid beauty of her voice, her winsome personality and acting and the delicious purity of her intonation except in the first act. As the opera progressed she more and more realized Gounod's ideal of expressive singing, and the quality of her voice was so much more agreeable than it had so often been in cantilena, or sustained melody, that it quite took one's breath away. I frankly confess, that for the first time I joined in the applause. But what does it mean? Is Galli-Curci more at home in French opera than in the antiquated tunes of old-fashioned Italian opera? Jenny Lind left the stage because she detested the "Sonnambulas" and other coloratura operas and wanted to sing something better. Galli-Curci had something better—infinite better—last night. Doubtless that had something to do with her superior singing. No doubt, too, having as her Romeo so superior an artist as Lucien Muratore helped to bring out the best there is in her.

**Telegram**  
Much might be said about her interpretation of the role of one of the greatest romantic heroines in the operatic and dramatic repertory, but since she is primarily a singer of roles where acting is secondary to high notes and florid runs, she is hardly expected to make a good impression against so potent a singing actor as Lucien Muratore, who was the Romeo.

**Evening Sun**  
Occasionally she goes on slipping as easily from sharp to flat as from opera house to opera house.

**Times**  
She sang the music with certain gracious allurements, but not brilliantly, where brilliancy is necessary.

**Evening Journal**  
An essentially Italian and feather-weight conception of Juliette was set off against an impassioned and poetic French Romeo.

**American**  
It can hardly be said, if one is to judge from last night, that La Galli-Curci's Juliette bears comparison favorably with her other impersonations.

**Tribune**  
Interest centered in Galli-Curci, whose limpid voice and style were ingratiating and seemed to afford complete compensation for some slovenly vocalization and a general want of dramatic action.

## Persin on Musical Imagination

Max Persin, of the faculty of the Malkin Music School, writes interestingly on "Musical Imagination," as follows: "Music, unlike other arts, finds expression in both its creation and interpretation. Since it is an accepted truth that the creator must know the laws which govern his art (in music, the laws of rhythm, melody and harmony), it necessarily follows that the interpreter, who is to deliver the creator's message to the people, must master the same laws.

"The mere knowledge of laws, however, would only help perfect the outward form of music, leaving it in other respects cold, a lifeless piece of statuary. Into this musical



MAX PERSIN,

Member of the faculty of the Malkin Music School.

form it is therefore necessary to breathe life, in order to comprehend the inner spirit of a creation, before one can be said to have resurrected the emotions of the composer. To do this, however, one needs imagination, that unique faculty which, as the bridge-cord between the creator and interpreter, enables the artist to penetrate into mysterious depths, revealing the hidden treasures underlying artistic composition.

"What is to be done to build that wonderful faculty of imagination? The answer is quite simple: Learn to train the mind musically through the ear. To this end, the student who takes full advantage of studies in the theory of music and in ear training is afforded the finest stimulant toward hearing and seeing with the 'inner eye.' A mastery of these subjects begins by widening the student's scope of appreciation, and continues little by little to broaden the capacity for the enjoyment of the more complicated forms in music. In short, they open new vistas hitherto undivulged.

"Theory and ear training may therefore be called the corner-stones of imagination, as well as the musical broad-mindedness so ardently sought after by sincere students who aspire to lay a claim to our rich musical heritage. As a mature artist one is called upon to perform in the temple of art the duties of high priest entering the holy of holies, where the sacred fire ever burns and the eternal light is never extinguished. It will be his sacred service to bring that light into the heart of the world, and warm it by permitting its rays to search the depths of the human soul and illumine its darkest corners. Thus by the training of the imagination, that wonderful source whence all true inspiration springs, one becomes equipped to fulfill the dignified mission as interpreter, the sole medium between the creator and the people. The reward for noble service will be reaped in the fulfillment of this mission."

## D'Alvarez in Final New York Recital

Mme. d'Alvarez gives her last recital of the season at Aeolian Hall February 24. Walter Golde will again assist at the piano.



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### John Meldrum "Unveils Heart of Music"

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JOHN MELDRUM.

Meldrum play once is to follow his upward progress with interest. To hear John Meldrum once and not again is unlikely.

From childhood he evinced a love of music that lead him rapidly through the preliminary stages of musical training. His comprehensive study included a mastery of the organ which won him an associate membership in the American Guild of Organists at the youngest age that anyone has attained this honor. Shortly afterwards he came under the tutelage of Leopold Godowsky. After working with this master pianist for five years of inspired instruction, he was pronounced ready to enter the musical world.

John Meldrum made his formal debut at Aeolian Hall, New York, on December 8, 1919. His success was instantaneous. His "technical accuracy," "delicate touch," "remarkable brilliancy" and "dignified style," together with his many other sterling qualifications for a concert pianist, were extolled by the critics. So sincere was his success that he gave another New York recital a few months later. His appearance on this occasion was received with even greater acclaim. In the meantime he had moved Boston to much enthusiasm at his recital in that city.

Wherever John Meldrum appears he gathers success with the quiet dignity that befits the artist he is. As the critics have remarked, there are certain delicate shadings of tone in his playing that are unique. His auditors feel that he has a sense of hearing more accurate as regards tone than many a more famous pianist. To quote a leading New York paper: "John Meldrum unveils the heart of the music he plays."

### Treble Clef Gives Fine Concert

A most interesting program and one which was well presented was that given by the Treble Clef of Philadelphia in the Bellevue-Stratford Hotel on the evening of February 2. Karl Schneider is the conductor of the organization, of which there are sixty members, and Ellis Clark Hamann is the efficient accompanist. On this occasion the Treble Clef had the assistance of Mrs. Arthur C. Hampson, soprano, and Helen C. Warhurst, contralto, both members of the Treble Clef; Thomas E. Couch, baritone, and Max Olanoff, a violinist who made his Philadelphia debut at this concert.

The Treble Clef sang in a thoroughly artistic manner Wachmeister's "The Taj Mahal," a Negro spiritual, "Little Mother of Mine," Burleigh, which had to be repeated, and numbers by Deems Taylor, Mabel C. Osborne, etc. An impressive rendition was given to Mana-Zucca's "Rachem" by Mrs. Hampson and Miss Warhurst, and two encores were demanded after Max Olanoff played the first movement of the Mendelssohn violin concerto in E. Especially well liked was Mr. Couch's singing of Charles Gilbert Spross' "A Song of Steel."

### Antonio Rocca in Demand

Antonio Rocca, the Italian tenor, who comes to America direct from the Opera Comique of Paris, has signed a contract placing himself under the exclusive management of Gabrielle Elliot, 101 Park Avenue, New York. M. Rocca, whose appearances in New York with the Mozart Society and other well known musical organizations have been noticed previously in the MUSICAL COURIER, will sing at the Academy of Music, in Brooklyn, on March 8, and will also be a featured soloist at the evening spring festival of the Mozart Society at the Hotel Astor on March 15. It is understood that M. Rocca will appear in both concert and opera during the coming season.

### Tilla Gemunder Gives Recital

Tilla Gemunder, soprano, announces a song recital, Sunday afternoon, March 6, at three o'clock, at the Princess Theater, assisted by Claude Warford, her instructor, as accompanist. Her program is unique, containing as it does a number of little known songs and two by her teacher-accompanist, Warford.

### Sinigalliano Pupil Heard

Frederick E. Flammer, an artist pupil of A. Sinigalliano, gave a violin recital in the Second German Baptist Church, Newark, N. J., on February 9. Mr. Flammer's playing

won the approval of a large audience, and reflected much credit upon the pedagogical work of Mr. Sinigalliano. The program numbers were: concerto, Nardini; "Dolor D'Amour," Sinigalliano; "Humoresque," Dvorak; "Legende," Wieniawski; "Spanish Dance," Rehfield, and "Mazurka de Concert," Musin, to which he added as encores, nocturne, Chopin-Auer, and "Minuet," Beethoven.

### Florence McManus to Take Up Opera

Florence McManus, known in private life as Mrs. George McManus, wife of the famous cartoonist, is working seriously upon her operatic career. Mrs. McManus is a member of an old French family, prominent among the earliest settlers of old St. Louis, Mo. She possesses a lyric soprano voice of excellent quality, and has acquired a repertory of twenty operatic roles. Her friends, many of whom hold prominent positions in the musical world, predict big things for her in opera.

The late George McManus, Sr., who at one time was closely associated with Henry E. Abbey and Maurice Grau, of the Metropolitan Opera Company, New York, and who had been an inspiration and counsel to such celebrities as Sarah Bernhardt and Adelina Patti, discovered extraordinary talent in Mrs. McManus, for whom he predicted a brilliant future. Encouraged by so prominent a man, Mrs. McManus secured the services of the best vocal teachers in this country and Europe, who, one and all, advised an operatic career. Negotiations are now pending for early appearances in leading role.

A short time ago Mrs. McManus appeared in the Brooklyn Academy of Music, when she sang the role of Musetta in Puccini's "La Boheme." Her success on this occasion was so pronounced that all kinds of fun was poked at her distinguished husband. A few extracts follow:

"Will George McManus become a member of the 'Only Their Husbands Club?' It looked that way from where we sat Friday night at the Brooklyn Academy of Music, for his wife, programmed as Florence McManus, made the biggest kind of a hit singing the role of Musette in Puccini's 'La Boheme' with the Aborn Grand Opera Company."

"This recalls to the mind of the operagoer a delightful performance given recently at the Brooklyn Academy of Music. The Aborn Grand Opera Company gave the Puccini opera of 'Boheme.' The



FLORENCE McMANUS,  
Lyric soprano.

vivacious Musette of the occasion was Mrs. George McManus and the enthusiasm aroused by her dramatic talent and personal charm caused the critics to predict for her a brilliant future. The crowded house on this special evening was partly due to the announcement that Mrs. McManus was to sing, and her many friends manifested their appreciation by such oceans of flowers that it took the entire chorus to carry them to her."

"Her voice is vibrant and appealing, her diction excellent, and her dramatic work sympathetic and of finished detail."

### Recital at the Gottlieb Studios

At the recital on January 22 in the Gottlieb Music Studios, 136 East Seventy-sixth street, New York, Mr. Gottlieb presented a group of his violin pupils in solo and ensemble playing. The recital proved unusually interesting, and revealed the work of Mr. Gottlieb's pupils to excellent advantage. The participating pupils were Mollie Schfrank, Leonard Mendelssohn, Irving Adams, Benjamin Gelman, Victor Colodney, Edmond Derefi, and Mitchell Jersawitz. Lynette Koletsky, pianist, a member of the faculty, contributed a group of piano solos.

The February recital will be given at the Brooklyn Branch of the Gottlieb Studios, 1339 Union street.

### Fourth Concert of Friends of Music

Ernest Bloch's latest work, a sonata for violin and piano, was heard for the first time at the concert of the Friends of Music on February 20 at Aeolian Hall. The program was given by Arthur Rubinstein, piano, and Paul Kochanski, violin, and in addition to the Bloch composition a sonata in E major by Bach and that in D minor by Brahms was heard. This was the fourth subscription concert of the Friends of Music this season.

### Armitage Back from Coast

Merle Armitage has just returned from a trip covering practically the whole West and Pacific Coast. He was doing special publicity work for the Pavlova tour.

## I SEE THAT—

Jascha Heifetz is scheduled for an Australian tour, beginning in May and extending until September.

W. H. C. Burnett will next season resume the concert course which he formerly conducted in Detroit.

Edith Mason sang all three soprano roles in "The Tales of Hoffmann" in one evening at Monte Carlo.

Sylvester Rawling, music critic of the Evening World, died on February 16.

Daisy Jean, the Belgian cellist, is having a busy time in Florida.

Alice Gentle announces her engagement to Jacob Proebstel.

Idelle Patterson and Hallett Gilbert begin a Western concert tour next month.

Helen Stover sang at the Hippodrome last Sunday with the Metropolitan Opera House Orchestra.

Adelaide McConnell, founder of the Mozart Society, is at Pinehurst, N. C.

Mme. Schumann-Heink has purchased a \$35,000 home in Garden City.

The late Oscar Hammerstein's two daughters are suing their stepmother again.

Rosa Ponselle's engagement to Romano Romani has been denied by the singer's sister.

Walter Anderson has returned from a booking trip through Pennsylvania, Ohio and the New England States, and reports fine business.

Estelle Liebling will give a song recital in Aeolian Hall on Tuesday, March 15.

The Letz Quartet has returned to New York after its Southern tour.

Ethel Leginska and twelve of her pupils will sail for London in May.

Evelyn Scotney scored a success in concert when she substituted recently in Lynn, Mass., for Mary Garden.

Lelia Topping is presenting all-Russian programs. Over 300 people attended the Southland Singers' masquerade.

Tilla Gemunder will give a vocal recital at the Princess Theater on March 6.

Marshall Kernochan is working on an oratorio.

Rosa Raisa says that if Mary Garden wanted to she could be president of the United States.

Gustave L. Becker gave a unique "Nature Sounds" lecture on February 8.

Nina Morgana is singing Mana-Zucca's "Old Mill's Grist" and "Sleep, My Darling" with much success.

Merle Alcock has been elected an honorary member of the Drake University Chapter of S. A. I.

Much has been accomplished in Cleveland in a musical way in the past year.

Lucrezia Bori says if we had more music there would be less fighting.

Williamsport, Pa., is "thankful" for Nevada Van der Veer. Many distinguished people are seen at the Thursby Friday musicales.

Crowds continue to fill the Brick Church and Union Theological Seminary at the Dickinson recitals.

Lynnwood Farnum played an entire program of Dupre works.

Zabelle Panosian has been singing in Europe since last June.

Olga Steeb drew an exceedingly large ticket sale when she appeared in Ontario, Cal.

Guimar Novaes is being kept busy with concert work during her brief stay in the United States.

Harold Bauer will conduct a series of ten classes for piano study at the Institute of Musical Art, beginning May 11.

Lada is filling seventy engagements this season.

Prokofiev is off for Europe again, but will return to America next fall.

Toscanini denies the rumor that he is planning to head his own opera company here.

Antonio Rocco, the Italian tenor, has placed himself under the management of Gabrielle Elliot.

A subscription has been raised for the Schumann sisters so they will not want for the rest of their lives.

It is said that Maria Barrientos will receive \$2,500 a performance in opera at Buenos Aires.

Oscar Seagle is filling an extensive concert tour in North and South Carolina, Georgia and Florida.

Franz Von Vecsey will tour America next season under the management of M. H. Hanson.

Leopold Godowsky will hold master classes in Chicago from June 13 to July 17.

Paderewski says he will not play again, that his country comes before his art.

Marinus De Jong, Belgian pianist, scored a success at Dayton Beach Forum before an audience of 2,500.

Caroline Curtiss is booked for a series of song recitals in Washington, D. C., and vicinity.

Caruso has had a serious relapse, but hope is now held out for his recovery.

At the conclusion of the forthcoming festival, Walter Damrosch will resign as conductor of the Oratorio Society of New York.

Cable reports deny the rumor that Giacomo Puccini is failing in health.

Paul Kochanski and Arthur Rubinstein played a new sonata by Ernest Bloch in recital last Sunday.

Rosa Raisa's contract with the Chicago Opera Association runs for two more seasons.

Frieda Hempel will make her final New York appearance of the season at the Hippodrome, February 27.

Milan is publishing a new musical monthly called Il Teatro Moderno.

The complete plans for the Chicago North Shore Music Festival have just been announced.

Jessie Lovel Gaynor, the song writer, died on February 20.

Yvonne de Treville will sing fifteen songs in fifteen languages at Ellis Island on February 27.

"The Star Spangled Banner" was played at the Chicago Opera one evening last week in honor of General Pershing, who viewed the performance from a box.

Herbert M. Johnson, former executive director of the Chicago Opera Association, is spending this week in New York.

G. N.



## NEW YORK CONCERTS

(Continued from page 40.)

fa" from "Barber of Seville" that caused the most pleasure.

While both these young artists were wholly successful in their efforts, it is only natural that the star of the occasion was Titta Ruffo, that sterling baritone, who swept the audience off its feet with his powerful voice and magnetic personality. He sang Mozart's serenade and "Sei morta nella vita mia," Costa, and the ever popular aria from the "Barber of Seville." He, too, gave several encores. The accompanists were Charles Gilbert Spross and Sol Alberti.

## The Sutro Sisters

Of those who have raised the standard of the art of two-piano playing in recent years, the sisters, Rose and Ottilie Sutro, must be mentioned among the foremost. Since the memorable days when Joseffy and Rosenthal played two-pieces, these sisters came next chronologically and musically; they even interested and held the attention of the miscellaneous Sunday night audiences attending the concerts at the Metropolitan Opera House, and this is high accomplishment.

Their recital at Aeolian Hall on the afternoon of February 18 began with little known pieces by Ashton, Labor and Roessler, in which especially the clear voices of Labor's canon were noted; continued with that standard classic, the andante and variations by Schumann; four old-time dances by the Frenchman Vuillemin (new, first performance), following which applause was so great that they might have repeated them all; and they ended with a Chopin-Brahms etude, a scherzo by Gueroult, and a Slavic dance by Dvorak. The Chopin-Brahms transcription must have opened the eyes of many pianists, as showing what can be done with Chopin on two pianos; and the fleetness and lightness of the Gueroult scherzo was remarkable. Here again there was spontaneous and continued applause.

## Helen Jeffrey, Violinist

Helen Jeffrey, called the "Brunnhilde of the bow," offered much to delight her large audience at her recital in Carnegie Hall, February 18. Possessed with all the attributes of the true artist, Miss Jeffrey exhibited some fine bits of technical display and delicate tonal shadings that brought nods of approval from her listeners and stupendous applause at the close of the program. The classics and moderns alike were handled superbly by the virtuosa. Probably the most interesting of all her numbers were the Brahms sonata, op. 100; the second Brahms concerto, the orchestral part being arranged for Walter Golde, who was at the piano; Saint-Saëns' "Havanaise," and a group of shorter pieces by Paganini, Rachmaninoff, Godowsky and Fritz Kreisler.

## FEBRUARY 19

## Nina Tarasova

Nina Tarasova always has an interested and enthusiastic audience whenever she appears in Carnegie Hall in one of her evenings of Russian folk songs and ballads. Her latest concert of this nature was last Saturday, when she had the assistance of Arturo Bonucci, cellist.

Mme. Tarasova opened her program with some Gypsy airs, in which she adequately conveyed to her hearers the brave spirit, the passion and the longing of the gypsy. "Rushing Onward" tested the singer's clearness of diction in rapid tempo, and that she was fully equal to the task was evidenced by the hearty applause given at the conclusion of the number. There were other songs, dramatic, pathetic and humorous, as well as some Russian folk songs used by great composers in their compositions. Mme. Tarasova is an excellent exponent of the Russian folk song, and she has the faculty of making her listeners feel the music as she feels it, even in those cases where they do not understand her language.

Mr. Bonucci was heard in three groups of cello compositions and proved that he fully understood the content of the music he presented. Especially beautiful was his rendition of the "Adagio non troppo" in the Boccherini concerto. Frank Bibb was the accompanist for Mr. Bonucci and Lazar S. Weiner acted in that capacity for Mme. Tarasova.

## Erika Morini, Violinist

Erika Morini, the unusually talented young violinist who created a sensation at her two appearances in New York, gave another recital in Aeolian Hall on Saturday afternoon, February 19, on which occasion she not only upheld the excellent impression previously made, but also materially enhanced her position in the musical world. The same technical perfection, rhythmic precision, warmth, brilliance and temperament, which were the outstanding features of her playing at the earlier concerts, were again revealed in abundance. Her program contained: "Devil's Trill," Tartini; concerto in D minor, Wieniawski; Sarasate's "Romance Andalouse"; "Gavotte," Lully; mazurka in A major, Chopin, and "Moses Fantasie" (variations on the G string), Paganini.

In the Tartini number she revealed a phase of her art with which we were not acquainted heretofore; her rendition of this trying work disclosed a broad style, warmth and intelligence of a surprising order. The Wieniawski concerto, with its manifold technical difficulties, was mastered with remarkable ease; particular mention must be made of her beautiful and facile spicato and staccato bowing in the last movement (Alla Zingara). She stirred her audience to enthusiastic and long continued applause in the group of smaller pieces, and particularly with the Paganini variations on the G string, which closed the program. Although this composition is of little value musically, it abounds in untold difficulties, and therefore entitles the young artist to special praise for the surprising ease with which she presented it.

At the conclusion of the concert, the large audience flocked towards the stage, refusing to depart until four insistent encores were given. She was accompanied by her sister, Alice Morini.

## FEBRUARY 20

## Martin Lisan, Pianist

Martin Lisan gave his debut recital in Town Hall on

Sunday afternoon, February 20, which, despite the terrific storm, was largely attended. Mr. Lisan is a young pianist, who revealed in his performance much warmth and intelligence. He possesses a tone of good carrying power, a big and absolutely reliable technical equipment, and plays with assurance and clarity.

His program, which was a pretentious one, comprised "Praeludium and Fugue" in A minor, Bach-Liszt; sonata op. 27 No. 2, Beethoven; Carneval, op. 9, Schumann; three Chopin numbers; "Fantasie Impromptu," scherzo in B flat minor, and Polonaise in A flat; as well as "Sketches," by the concert given, and Liszt's twelfth Hungarian rhapsodie. These gave the young artist ample opportunity to show his powers from several angles. His work won the deserved approval of his audience.

## Raisa and Rimini

This season the Chicago Opera is not—as it has in previous years—giving its own Sunday night concerts at the Hippodrome during its operatic season here, but on Sunday evening, February 20, one of its bright particular stars, Rosa Raisa, assisted by her excellent baritone husband, Giacomo Rimini, gave a joint concert there. Mme. Raisa's voice, in the great auditorium, showed to even greater advantage than it has at the Manhattan Opera House. She was in the best of form, sang beautifully and, never once forcing, revealed the endless possibilities of one of the greatest voices of our day. Her arias were "Pace, pace" from "Forza del Destino" and the bolero from Verdi's "Vespri Siciliani." In addition she sang the air of the Shepherd Lehl from one of Rimsky-Korsakoff's operas, Tschaikowsky's familiar "None but the lonely heart," and a Russian folk song, "Matushka Golubushka." And of course there were numerous encores, among them "Eili, Eili" and "Vous Dansez, Marquise." Astonishing were the coloratura possibilities of her powerful voice as revealed in the bolero. Incidentally she made a stunning appearance in a cloth of gold gown, with gold fillet around her head. Faure's duet "Le Crucifix," sung by her with Rimini, ended the vocal program. The latter's contributions included the inevitable Toreador song and an aria from "L'Africaine." He was in excellent voice and pleased the large audience which had assembled despite the worst storm of the year. Alexander Smallens conducted the Chicago Opera Orchestra in the operatic accompaniments and in three or four familiar numbers.

## Friends of Music: Kochanski and Rubinstein, Soloists

A few Friends of Music and some of their friends assembled in Aeolian Hall on Sunday afternoon, February 20, notwithstanding the blizzard outside, to hear Paul Kochanski, violinist, and Arthur Rubinstein, pianist, play three sonatas. There were the Bach E major, the Brahms D minor, and a new one, without key, by Ernest Bloch. Interest centered naturally in the one last mentioned. It

goes without saying that two such artists as Kochanski and Rubinstein played the Bach and Brahms well. Whether or not they played the Bloch well can only be told when the Bloch becomes better known. The chances are that they did. Mr. Bloch seems to reveal most of the time in music that sounds ugly to our ears. Whether—if it is still being played then—it will still sound ugly in twenty years, remains to be seen. The transparently clear Strauss symphonic poems sounded like the most complicated and involved hurly-burly when they were new to us. The first and third movements of this sonata are energetic in character, while in the slower middle part there is occasionally a chance for the violin to play something that suits a violin.

## National Symphony Orchestra

It was a program of warhorses that Willem Mengelberg led at the first popular Sunday night concert of the National Symphony Orchestra at Carnegie Hall, February 20. There was the Tschaikowsky fifth, followed by Liszt's "Les Preludes" and the preludes to "Lohengrin" and "Die Meistersinger." These require no special review, as they have all been done before this season by Mengelberg, but they were played in a way that brought him and his men recall after recall from an audience that packed the galleries but which was, owing to the storm, undeservedly slim on the floor.

## New York Chamber Music Society Under Turner Management

The New York Chamber Music Society is earning new laurels all along the line. Since the middle of January it has been heard by twenty-nine delighted audiences. There is no finer gauge of the general appreciation of good music throughout the country than that such a supremely high class organization should give joy of the truest kind to those longing for the best in art. The country in general is alive to the lasting benefits of hearing the best, as witness the continually growing number of cities enjoying their own symphony orchestras. And chamber music plays a big part in preparing audiences to listen to the combinations of a large body of musicians.

The New York Chamber Music Society is under the management of H. Godfrey Turner.

## Martha Baird Engagements

On February 15 Martha Baird was heard at the Educational Alliance in New York. Two days later the pianist played in Boston at the Thursday Morning Musicales, and on February 18 there was an engagement by the Harvard Musical Association. Washington's Birthday found the pianist appearing at one of the Globe concerts in Morris High School, New York. Another engagement in the metropolis will be on February 27, when Miss Baird will play for the Republic Club. Her Aeolian Hall recital takes place on March 3.

## Spalding, Easton, Amato, Beale the Stars at Metropolitan Sunday Night Concert

Opera Repetitions Draw Large and Enthusiastic Audiences—Easton, Matzenauer, Bori, Muzio, Gordon, Farrar, Whitehill, Martinielli, Scotti, Crimi and De Luca the Principals of the Week—Galli, Bolm and Ballet Share in First Honors

## "LOHENGGRIN," FEBRUARY 14

On February 14, "Lohengrin" was repeated at the Metropolitan Opera House before a capacity audience that fully enjoyed the singing of the cast, which included Florence Easton as Elsa, Clarence Whitehill as Telramund, Margaret Matzenauer as Ortrud, and Johannes Sembach as Lohengrin.

Mme. Easton has many brilliant achievements to her credit, but Elsa is among her most luminous. In appearance she was queenly and attractive, and she sang the allotted lines with her accustomed beauty and clarity of tone, arousing her hearers to full appreciation. She acted well and on the whole made the most of the part, her fine diction being especially noteworthy. Sembach was impressive in his part, but was somewhat hampered by a cold. Matzenauer, as Ortrud, was excellent, both vocally and otherwise. Cecil Arden, Sue Harvard, Frances Ingram, Mary Mellish, Alice Miriam and Marie Tiffany sang well the small parts of the pages. These young American singers, despite the fact that the parts are usually minor ones, always lend valuable support to the general effectiveness of the performance. Bodanzky conducted with his authoritativeness.

## "L'AMORE DEI TRE RE," FEBRUARY 16

Lucrezia Bori did her second Fiora of the season at the performance of "L'Amore dei Tre Re" on Wednesday evening, February 16. It is a pure delight to hear and see her in this role—as in others; but in this particular one she has won her greatest reputation, and deservedly. It is a masterpiece of characterization and of singing. She was supported by Gigli, Danise and Didur. The two former sing better than Didur, but, on the other hand, he acts better than they do. And Gigli is so handsome that he cannot bear to turn his face away from the audience for a moment, even to look at the lady he is supposed to be so madly in love with. Moranzoni conducted the best score that has come out of Italy in many years.

## "EUGENE ONEGIN," FEBRUARY 17

"Eugene Onegin" was repeated February 17, with Jeanne Gordon, an excellent Larina; Claudia Muzio, impressive in the role of Tatjana; Martinielli as Lenski, fine vocally, histrionically and in appearance, and Giovanni Martino, strikingly effective in the part of Prince Gremin, to which he lent a wealth of genuine artistry. Other members of the cast were De Luca, Howard, Bada and Millo Picco. The work was conducted by Bodanzky and the entire performance was praiseworthy.

## "L'ORACOLO" AND "COQ D'OR," FEBRUARY 18 (MATINEE).

The special Friday matinee drew a pleased throng and the two popular works drew unending applause. Familiar casts sang and danced in both of them. Lucrezia Bori, in her old part of the dainty Chinese maid, warbled sweetly

and was partnered appropriately by fine voiced Chamlee, the tenor. Scotti did his usual virtuoso acting as Chim Fen. The revengeful doctor was portrayed by Rothier with much power and finesse.

Full of melody, humor, color, and whimsicality, "Coq d'Or" charmed its hearers anew. Evelyn Scotney was accurate and mellifluous as the Princess. The clear call of the Cock had Marie Sundelius as its effective agent. Didur and Diaz furnished potent vocalism. Rosina Galli and Adolph Bolm danced masterfully.

## "AIDA," FEBRUARY 18 (EVENING).

With Claudia Muzio singing and acting at her best, Crimi doing an impassioned and convincing Radames, Gordon looking regal and vocalizing opulently as Amneris, De Luca displaying all his tonal and histrionic art as Amonasro, and Moranzoni conducting superbly, no wonder the full house greeted Verdi's great opera with salvos of applause and rounds of cheers.

## "MANON," FEBRUARY 19 (MATINEE).

The Saturday afternoon performance of "Manon," February 19, had nothing to distinguish it from the usual repertory "Manon." Miss Farrar acted well in the title role and Charles Hackett as Des Grieux also did some fine singing and acting. He is the best Des Grieux seen here in many a year. Thomas Chalmers was a vigorous Lescaut and Clarence Whitehill an impressive and dignified elder Des Grieux. The smaller parts were in good hands—Mmes. Tiffany, Mellish and Arden make a trio good both to hear and to look at—and Wolff conducted with an enthusiasm that does not seem to pale, no matter how many times he has "Manon" or "Louise" or any of the standard French works to lead.

## SUNDAY EVENING CONCERT, FEBRUARY 20.

Albert Spalding, playing the Wieniawski D minor concerto, was the guest soloist at the Metropolitan Sunday evening concert. And very well indeed did he play it, too, with that earnest musicianship and entirely competent violinistic art which are always his. His later group of short pieces included his own "Alabama" and "From the Cottonfields," both of which made special hits with the audience. The invaluable Florence Easton sang the "Tosca" aria and a group of songs. Fine as she is in opera, she is equally good in concert. Pasquale Amato gave the Drinking Song from "Hamlet" and the "Largo al factotum," and proved himself as great a popular favorite as ever. Kitty Beale, in a very nice dress, sang the "Charmant Oiseau." Richard Hageman was back at his old post as conductor. He led the "Lenore" No. 3, Liszt's "Les Preludes" and Liadov's "Dance de L'Amazone." They were all finely done, the Liszt so especially well that it earned him and his men an encore.



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**WHERE THEY ARE TO BE**

Aldhouse, Paul:  
San Diego, Cal., February 28.  
Beck, Alma:  
Cincinnati, Ohio, February 26.  
Cottlow, Augusta:  
Chicago, Ill., February 24.  
De Jong, Marinus:  
St. Augustine, Fla., February 24.  
D'Alvarez, Marguerite:  
Boston, Mass., February 27.  
Dohnanyi, Erno:  
Cleveland, Ohio, February 27.  
Fanning, Cecil:  
Derby, Conn., February 25.  
Gebhard, Heinrich:  
Boston, Mass., March 3.  
Hand, John:  
Chicago, Ill., March 1.

Jean, Daisy:  
St. Augustine, Fla., February 24.  
Jollif, Norman:  
Pittsburgh, Pa., March 2.  
Roshl, Julius:  
Brooklyn, N. Y., February 26.  
Langenhan, Christine:  
Cleveland, Ohio, February 27.  
Laurenti, Mario:  
Gloversville, N. Y., March 6.  
Letz Quartet:  
Brooklyn, N. Y., February 25.  
Levitzki, Mischa:  
Philadelphia, Pa., February 25-26.  
Boston, Mass., February 27.  
Maier, Guy:  
Toledo, Ohio, February 25.  
Cleveland, Ohio, February 27-28.

Namara, Marguerite:  
Brooklyn, N. Y., February 25.  
Pattison, Lee:  
Boston, Mass., February 26.  
Peterson, May:  
Douglass, Ariz., February 25.  
Salvi, Alberto:  
Chicago, Ill., March 1.  
Spieling, Theodore:  
Cincinnati, Ohio, March 1.  
Tas, Helen Teschner:  
Boston, Mass., February 28.  
Tetrazzini, Luisa:  
Shreveport, La., March 3.  
Van der Veer, Nevada:  
Summit, N. J., March 3.  
Zarad, Francesca:  
Chicago, Ill., March 1.

**Cottlow Delights Westminster College**

New Wilmington, Pa., February 5, 1921.—On January 31, Augusta Cottlow, the American pianist, appeared here in the chapel of Westminster College before a large and enthusiastic audience. According to the college paper of February 1: "Even the most exacting expectations were

**THREE BUSONI ADMIRERS.**

Left to right: Mrs. Cottlow, Per Nielsen (director of Westminster College of Music of New Wilmington, Pa.) and Augusta Cottlow, the pianist, whom the famous Busoni called an artist of surpassing ability. The pianist won the hearts of all the students with her art and personality at her concert there on January 31. From New Wilmington, Miss Cottlow went to Toledo, Ohio, and from thence to Chicago to appear with the Minneapolis Symphony.

fulfilled, for her performance was a high water mark in the musical history of Westminster. . . . Her program was exceptionally well balanced and varied enough to interest the most versatile connoisseur, comprising as it did mammoth technicalities, wonderful legato sweeps, and at times almost fairy-like labyrinths. Miss Cottlow's playing was little short of a musical revelation. Possessed of an individual style of marked interest and charm, she inspires one with her artistry as only the really big artists can do. Her playing has a delightful intellectual clarity, every number and every movement being coupled with a definite significance. Her conceptions are magnificent, and her beauty of tone and limpidity of technic such that it becomes a rare privilege to hear her. Impeccable musicianship, together with a charming and gracious stage presence, are to be associated with the name of Miss Cottlow wherever she is heard. Westminster wishes her continued success." P. K.

**Prokofieff Off to Europe Again**

Serge Prokofieff, lately returned from a successful tour of the Pacific Coast, sailed recently on the S.S. Aquitania for England, where he will appear in recital and as soloist with the orchestras. In this connection it is interesting to note that this dynamic Russian composer-pianist is a great friend of Albert Coates, the conductor of the London Symphony, who recently created such a furore in New York as guest conductor of the New York Symphony Orchestra, and that this maestro is one of the most ardent admirers of both Prokofieff's creative genius and his pianistic ability.

Prokofieff is to return to America in the Fall and will be in Chicago from the middle of December to some time in January. Many people will interpret this announcement to read that the new impresaria of the Chicago Opera Association has taken an interest in the production of Mr. Prokofieff's opera, "The Love of the Three Oranges," that the Association failed to produce this season. When interviewed on this point before he sailed, Mr. Prokofieff only smiled enigmatically and said: "Wait and see. If Miss Garden, for whom I have the deepest admiration, is desirous of producing my work, any such announcement

should emanate from her office, not from me!" On his return to America in the autumn, Prokofieff will be heard in concert in the East, beginning around the end of January.

**Current New York Musical Attractions**

"Afgar" (Oriental extravaganza, with Delysia), Central Theater.  
"Blue Eyes" (opening week), Casino.  
Century Promenade (Midnight Rounders of 1921, 11:30, Century Roof).  
"Erminie" (Revival with Francis Wilson and DeWolf Hopper, last week), Park Theater.  
"Good Times" (extravaganza), Hippodrome.  
"Greenwich Village Follies" (last week), Shubert Theater.  
"Her Family Tree," (Nora Bayes presents herself), March 1, Shubert Theater.  
"Irene" (musical comedy), Vanderbilt Theater.  
"Mary" (musical comedy), Knickerbocker Theater.  
"Lady Billy" (musical comedy, with Mitzi), Liberty Theater.  
"Mary Rose" (Play by J. M. Barrie, with incidental music), Empire Theater.  
"Dear Me" (play, with songs by Grace La Rue), Republic Theater.  
"Passing Show of 1921" (revue), Winter Garden.  
"Rollo's Wild Oat" (play, with incidental music), Punch and Judy Theater.  
"Spanish Love" (play, with incidental music), Maxine Elliott Theater.  
"Sally" (with Marilynn Miller), New Amsterdam Theater.  
"The Rose Girl" (musical comedy), Ambassador Theater.  
"Ziegfeld Midnight Frolic" (11:30 p. m.), New Amsterdam Roof.  
"Ziegfeld Nine O'Clock Frolic," New Amsterdam Roof.  
"Tip-Top" (Fred Stone's show), Globe Theater.

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## MUSIC ON THE PACIFIC SLOPE

OLGA STEEB SCORES WITH  
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Pianist Wins Tremendous Success—A Thilo Becker Tribute  
—Buhlig in Novel Program—Fourth Zoellner Quartet  
Program—MacDowell Club Meeting—Julia  
Clausen Delights

Los Angeles, Cal., January 24, 1921.—The sixth concert of the Philharmonic Orchestra was given to crowded houses, both Friday afternoon and Saturday evening, and it would really seem that each concert is better than the last, so perfectly do the men respond to the requirements of their splendid leader, Mr. Rothwell, whose untiring efforts to perfect each number makes the quotation by Liszt in the program notes very applicable to himself: "The unceasing working out of an ideal is the highest aim of life."

In the Haydn symphony in C major, which opened the program, the strings were beautiful in quality and the whole number was refreshing. Mr. Rothwell and his men received much acclamation for their fine work.

Olga Steeb, the brilliant pianist, played the Liszt concerto in E flat, a number that displayed her most astounding technical ability to the utmost. Only those who have heard Miss Steeb recently were prepared for the amazing gains she has made since last season. "She has grown enormously," was the unanimous verdict. Wonderful technique and extraordinary memory have been hers for some time, but an exquisiteness, a delicacy that is as sure as it is sparkling, a fire and verve that have not been so apparent heretofore, are the evidences of her development. The audience recalled her many times and she returned to acknowledge the plaudits and accept the masses of flowers, retiring only to be brought back again. She vainly tried to induce Mr. Rothwell to share her triumph, but his is a modest nature and he would not permit her to share her honors with him. The orchestra gave splendid support.

In the symphonic poem by Liszt which followed the solo, the orchestra did delightful work, the appealing qual-

ity of Sylvain Noack's violin tone in the "Eurydice" call was very lovely. The overture to "Tannhäuser" closed the program.

## A THILO BECKER TRIBUTE.

This is the second time within two weeks that Los Angeles has paid tribute to artists who began their musical studies here and it should be a matter of civic pride that to the same fine teacher music lovers are indebted to both Olga Steeb and Lester Donahue. These two are sufficient fame for one teacher to have attained, but, in addition, Thilo Becker has taught many of our most promising musicians who have won places for themselves. Blanche Rogers Lott, pianist and one of the first to inaugurate ensemble playing here; Fannie Dillon, composer; Paloma Schramm, pianist; Mona Botsford, pianist and composer; Josef Riccard, pianist, all received their training from Mr. Becker, who numbers several coming artists in his list of pupils.

## BUHLIG IN NOVEL PROGRAM.

Richard Buhlig, pianist, gave a refreshingly novel program at his first concert here and won the hearty appreciation of the musicians for the unhackneyed numbers presented. Mr. Buhlig's reverence for his art and his intellectual concept are apparent in everything he plays and he has the courage to be sincere. In the Cesar Franck prelude, choral and fugue the treatment was broad and sonorous, and there was an opportunity for power which was never overdone. The modern group—two etudes by Scriabine; two Debussy numbers, "Homage a Rameau" and "La Soiree dans Grenade"; "Le Vallee des Cloches," by Ravel; "Andaluzia," by De Falla—showed Mr. Buhlig's versatility and were poetically perfect, the Ravel number being wonderfully beautiful in tone coloring and the most fascinating of the group.

It is a matter for congratulation that the extremely modern music is presented by such an artist as Mr. Buhlig, for if we ever learn to understand and love it, it will be through such a masterly interpretation as was given by one who loves originality and is himself original. Not that Mr. Buhlig is spectacular, but when certain effects are desired

he dares to get them, so that there are no stereotyped renditions on his programs.

## FOURTH ZOELLNER QUARTET CONCERT.

The Zoellner Quartet gave the fourth concert of the season, Monday evening, at Ebell Club Auditorium, playing Haydn's quartet, op. 74, No. 1; "Novelette," by Frank Bridge, and Brahms' quartet, op. 51. This popular group of artists recently played two return engagements at Pasadena and Hollywood.

## MACDOWELL CLUB MEETING.

The MacDowell Club of Allied Arts had an interesting program and several notable guests at the monthly meeting, Monday evening. James W. Foley, Ida Selby, Maude Fenton Bollman and Margaret Day furnished the program, and Mr. and Mrs. Martin Justice and Albert D. Jewett, members of the MacDowell Club of New York, were guests of honor.

## JULIA CLAUSSEN DELIGHTS.

Julian Clausen, noted dramatic mezzo-soprano, sang at the Ambassador Hotel, Thursday evening, with great success, the wide range of her lovely voice winning favorable comment. Mme. Clausen is the first artist to appear at the Ambassador under Adolf Tandler's management. Her program was a varied one. Many encores were graciously given. Uda Waldrop was the accompanist. J. W.

SAN FRANCISCO ENJOYS  
SAN CARLO PERFORMANCES

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San Francisco, Cal., February 1, 1921.—An auspicious opening was the performance by the San Carlo Grand Opera Company of Puccini's "La Tosca," the first of the long list of favorites promoted by Impresario Fortune (Continued on page 51.)

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**REVIEWS AND NEW MUSIC****BOOKS****THE MACMILLAN COMPANY**  
New York

The American Supplement, being the sixth volume of Grove's "Dictionary of Music and Musicians," comes to supply a "long felt want" in the make-up of that ancient publication. It is ten or fifteen years since there has been any revision of "Grove's," so the publishers, to quote from the preface of the new supplement, "desired that this volume should include"—in addition to the American list—"continuations of those articles that relate to the more conspicuous foreign musicians, as well as notice of some that for any reason were previously omitted." There are therefore more than a hundred musicians "who are entirely outside the American field."

The arrangement of the supplement is not the usual kind found in works of this character, the volume being in two distinct divisions. The first division is a complete historical introduction; the second is of the regulation musical dictionary pattern, arranged in the customary alphabetical order.

The historical introduction, with the chronological register of names, occupies a little more than one hundred pages, or about one-fourth of the book. This chronology in its ten registers is divided into "The Colonial Century," "The Era of National Expansion," "The Period After the Civil War," "The Transition About 1880," and the "Opening of the Twentieth Century." These registers should prove valuable for reference, as they appear to be more complete than lists contained in any one publication known to the writer. The long lists of colleges and "Tune Books" are of much interest, the latter going back to John Tufts (1689-1750). There are nearly four hundred books mentioned, and it is said "The list of books could be much prolonged."

The general character of "Grove's" has been followed, so that besides musicians, there are piano firms, oratorio societies, orchestras, etc., all having their share in the new publication. American operas, past and present, with sketches of the composers and especially lists of their works, are a "boon" to those who are constantly required to furnish such information.

In one respect the editors seem to have followed the English authorities on musicians, for in many cases the date of death is carefully concealed, at least not mentioned. This is an omission that has caused surprise in other "dictionaries," but of course no one expects a book to be perfect, and if there was no fault to be found, reviews would not be needed; it would only be necessary to say the book is absolutely without flaw or blemish.

Portraits of sixteen of the leading musicians are given, one of them being a beautiful picture of the late Maud Powell.

The omission of certain names is just as difficult to explain as the presence of certain others. However, the book is a valuable addition or "successor" of the original "Grove" and is full of information. It is published by The Macmillan Company, is printed in clear type on fine paper, bound like the original five volumes, and the editor, Waldo Selden Pratt, has, with his assistant editor, Charles N. Boyd, carried to completion a task which he took up with "great hesitation."

**MUSIC****JOHN CHURCH COMPANY**  
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Value in A Flat, by Charlotte E. Davis

A graceful, brilliant waltz, with many effective passages, expressive, not difficult, having the additional merit for teaching purposes of being marked with fingering and pedaling throughout. Error: first page, third line, second measure, the "natural" mark is missing before the D, treble clef.

**G. SCHIRMER**

New York, Boston

"The Old Road," Song of Wandering, by John Prindle Scott

This is for low voice, the half-page front picture of a country road, such as those which abound in New York state, calling attention to the contents. Range C to E flat; words by Reginald V. Darow, in march time, straightforward, tuneful. This man's song will please. There is considerable variety of harmony, the piano largely carrying the melody of the voice. Composer Scott is known as a vigorous pedestrian, so writes a song based on his many wanderings through his home county, Chenango, that lovely hill-country, dotted with lakes and full of streams.

**FORSTER MUSIC PUBLISHER, INC.**

Chicago

"My Little Home on the Hill," Song, Words and Music by Al Sweet

A "melody-ballad" in popular style, fluent, flowing, easy to sing and to play. The piano part contains the melody, at first in single notes, afterward in octaves, and the words go in part:

"There's a place that is dearer than all else to me,  
My little home on the hill;  
There's a place that is all heaven ever could be  
Abounding in peace and good-will."

Range from D below the treble clef to E, top space.

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"Sun and the Sky and You," Gypsy Song, by Ralph Cox

Like the Scott song, this is also a "song of the road," for it begins:

"The wind, and the sky and the sun,  
And the open trail and free,  
A staff and a pack and one  
To take to the road with me."

It is in the key signature of six flats, goes with swing and sentiment, at first in major, then in minor (second stanza), returning to major and ending with animation, loudly on the closing sentence "Love that is real and true; the road and the wind's caress, sun and the sky and you!" Range B flat below the treble clef to E flat, top space.

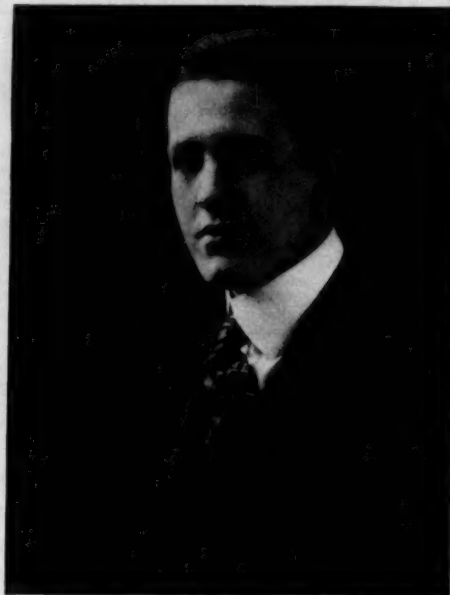
**Phoebe Crosby's Past and Future Dates**

Phoebe Crosby's dates for the month of January included an appearance on the 8th at the Maine Federation

of Women's Clubs, at the Rubinstein Club in New York on the 15th, one before the Montclair Glee Club on the 20th, and another on the 28th at Colgate University. A few of her February engagements were a Boston recital on February 10 and an appearance at the Philadelphia Orpheus Society on the 19th. She appears in Montreal, Que., March 1, and May 4 and 6 at the Orange Musical Art Society and the Providence Glee Club, respectively. Miss Crosby is under the management of Walter Anderson.

**Hopper Scoring in Northwest**

John Hopper, prominent young pianist of Seattle, who comes from the artist class of Boyd Wells and at present associate director and instructor in advanced piano playing at the Cornish School, is playing many engagements in the



JOHN HOPPER,  
Artist-pupil of Boyd Wells.

Northwest. He scored a great success at his recent recital before the Anacortes Music Appreciation Club, at Anacortes, Wash., playing a program which included a Beethoven sonata, a Chopin ballade, and groups by Schumann and MacDowell. Mr. Hopper will be heard in Eastern cities next season.

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## BERLIN

(Continued from page 23)

pectation, they discriminate against the pianist in favor of the orchestra. The "Konzertstück," with its reminiscences of Weber and traces of Bachian polyphony, is a youthful, somewhat crude and curiously ineffective work. Its significance in the series is purely historical. The "Indian Fantasy," based on North American Indian themes, is a curio cabinet of colorful exotics, but misses the melancholy majesty and the tang of the great western outdoors that the more naive MacDowell gets in his suites.

The much discussed concerto is, of course, the most important among these works, and its importance in the evolution of the form is not confined to the more or less incidental introduction of a male chorus at the end. It has elements of fundamental originality, especially in respect of pianistic passage work and colorism, and in the novel way in which the piano is made to blend with the orchestra. But in its purely musical physiognomy, in its melodic and rhythmic features the concerto does not impress one as compelling. It is novel rather than original, characteristic rather than personal. Its most valuable melodic material is Italian folk-music.

Busoni played the concerto very differently from young Erdman a few weeks ago. He displayed a differentiation of touch and nuance, an ease in the mastery of self-imposed difficulties that would have made one gasp who is not familiar with the achievements of this wizard. He was ably accompanied by Gustav Brecher at the conductor's desk. The ovation at the end was in keeping with the colossal proportions of a task fortunately completed. Dr. Otto Schneider, the director of the "Anbruch," who had the idea of presenting Busoni the composer in his full stature to Berlin, is to be credited with having carried through the most interesting experiment of the season.

MIKE BEANS, BARITONE.

Outside of the concert hall the notable musical events of the past week were some guest appearances at both opera houses. At the Staatsoper it was Maria Ivogün, already mentioned, and Michael Bohnen, the monumental baritone, who appeared as Hans Sachs and as Bluebeard in Reznicek's opera. At the Deutsches Opernhaus it is Marie Jeritza, of Vienna, who exhibits her extraordinary talents as Tosca and as Recha in the "Jewess."

Michael Bohnen is a giant, physically, vocally and mentally. A Russian by birth, he has some of the qualities of his great countryman Chaliapine. Less cultured vocally than other great baritones, he is head and shoulders above most of them as an actor, especially in the broad lines of the opera, in the plastic characterization of figures and personalities. His Hans Sachs, if somewhat unsuited in details, was powerful, and comprehensible to the least sophisticated spectator. Vocally it had the advantage of a superior resonance. His Bluebeard is calculated to make one's blood run cold and impress one with the weird reality of this fantastically pathological character. Bohnen only sings in opera occasionally, to satisfy his longing for musical expression. In the interims he earns fortunes as a movie star.

EMOTIONAL JERITZA.

Jeritza, if she is not one, could be a movie star of the very first magnitude. As an emotional singing actress she is the most tremendous thing we have run up against in many a year, a Mary Garden and Geraldine Farrar in one, with a voice better than either and the stage genius of a Duse. Her Tosca is the first that has touched the human chord in every line—not only the melodramatic climaxes. From the first moment of her first scene with Cavaradossi she usurps all the interest and all the sympathy of her audience, in the scene with Scarpia she reveals the whole feline ferocity of a passionate woman, and her suicide is the apotheosis of feminine love. Vocally she commands her rôle with such ease that her alleged lack of "finish" seems to be an advantage rather than the opposite, and she never violates the laws of beauty for one moment. She is the aesthetic vampire, to the manner born. She sets her audience wild—frantic—with rapture. If the "Met" has engaged her, as rumor says, New York will witness a sensation.

CÉSAR SAERCHINGER.

## The Swayne Class Musicales

Wager Swayne, the international piano teacher, who has been making his home in San Francisco the last two seasons, recently resumed his series of class musicales which are a regular feature of his work each season, aiding him, as they do, in carrying out the primary purpose of all his work—that of preparing pupils for public performances. The second musicale of the season was held at the Swayne studio on Saturday afternoon, January 29, a large number

of artists and professional pupils participating. The well selected program was performed by the participants with notably uniform excellence. Those who took part in the musical were: Ellen Swayne, Marion Frazer, Mrs. George Uhl, Edwin Calberg, Ruth Davis, Josephine La Coste Neilson, Hazel Land, Lillian Frater, Enid Newton and Ethel Denny.

## Clarence Dickinson Recitals and Lectures

Dr. Clarence Dickinson is quite the busiest organist in New York, for beside presiding at the organ in two churches and a synagogue, he gives a regular weekly Friday noon "Hour of Music" at the Brick Presbyterian

DR. CLARENCE DICKINSON,  
Organist.

church, and Tuesday afternoon historical organ lecture-recitals in the chapel of the Union Theological Seminary. Again every seat was taken, with auditors standing and sitting on the entrance-steps of the seminary chapel, on February 8, when his subject was "The Development of

the Overture," with Mildred Graham, soprano, Max Jacobs, violinist, and the seminary male chorus assisting. The spontaneous manner of his lecture, in which humor and information are mingled, and the equally bright manner of his organ playing combine to make these affairs unique. Crowds attend them, and it is an audience of all nations and religions which gathers to hear the music. A notable number of February 8 was the toccata of the fugue in D minor, played with dash and vigor, and the overture to "William Tell" was equally brilliant. Liszt's monumental fugue on B-A-C-H was Dr. Dickinson's principal number, played with sovereign technic, and other numbers were by Merulo, Chopin, Woyrisch, Cruger, Monteverde, Gluck, and Von Weber ("Freischütz" overture). Mme. Graham's singing of the prayer and aria from "Freischütz" was noble in vocal outpouring, with a telling high B at the close, and Mr. Jacobs played a prelude and dance-suite by Corelli with ability. February 22 (Washington's Birthday) "Chinese Singers and Instrumentalists" were discussed, with tympani and other percussion instruments used in works by Wagner, Middel-schulte, Debussy, Tschaiakowsky, Elgar, Hopkinson, Milligan and others.

People sat on the altar steps and stood in front and rear to hear Dr. Dickinson's Tschaiakowsky program at the Brick Church, February 4, when Rosalie Miller, soprano, added to the attractiveness of the affair.

These Friday noon affairs are but three-quarters of an hour long, and are attended by many shoppers, visitors to the city, and those free at the noon hour, finding in the beautiful music and devotional surroundings true relaxation. A notable performance was that of the last movement from the "Pathetic" symphony, and the dance of the "Reed-pipes" was a dainty piece, played with harp-chime effects. At the close there were murmurs of gratification which would have turned into applause in any other place. The "1812" overture was quite exciting in the organ arrangement, the bells and battle-roar being well pictured. Beautifully sung by Miss Miller was "A Legend," and jubilant in expression was "Springtime," in which the singer particularly excelled.

At the Friday Noon Hour of Music, February 18, at the Brick Church, Mendelssohn's "Elijah" was sung by the full chorus under the direction of Clarence Dickinson, with Grace Kerns, Jeanne Laval, Judson House and Fred Patton as soloists.

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Mary E. Breckisen, 354 Irving Street, Toledo, Ohio, June 20, 1921.

Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;

Dallas, Texas, May 10; Memphis, Tenn., June 28.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland,

Ore., August 15.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Feb-

ruary, March and May.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Currey Fuller, Rochester, New York.

Cara Matthews Garrett, Bay City, Texas.

Elizabeth Haemeier, 41 So. 21st Street, Richmond, Ind.

Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh,

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Maud Ellen Littlefield, Kansas City Conservatory of Music, 1515

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Harriet Bacon MacDonald, 3623 Pine Grove Ave., Chicago, Ill.,

Dallas, Texas, June 1; Chicago, August 1.

Virginia Ryan, 1115 Washington Street, Waco, Texas, February,

1921.

Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Mrs. Ura Synnot, 824 No. Ewing Ave., Dallas, Tex.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio,

Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Normal Class, June 21.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Yates Center, Kans., Topeka, April, 1921.

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## OPINIONS OF THE PRESS

### Praise for Beverwijk, Blind Dutch Pianist

The recent New York debut of Everhard Beverwijk, the blind pianist from Holland, and the interest created in him through press comments on his success, brought about many inquiries as to his past. The following facts are therefore given:

He received his first musical instruction at the Amsterdam School for Blind, and was for some years a pupil of the well known pedagogue, Ary Belinfante. After a residence of two years in the Netherlands-Indias, where he went on concert tours, earning most favorable press-criticisms, he went to Berlin, where he studied under the renowned Russian pianist, Waldemar Lutschg. Since that time Mr. Beverwijk appeared with much success in prominent towns of Belgium, France, Germany and at the Trocadero in London, also at the Bechstein Hall, Berlin.

On account of the war he was compelled to return to Holland, and for the second time went on a circuit of South American countries. His appearance there was greeted with great enthusiasm, and he was welcomed by the press with thorough appreciation. At Curacao, Lima and Caracas he reaped laurels. Thereafter returning to Holland he played in leading cities. In May, 1920, he gave three successive performances at Amsterdam to "sold-out" houses.

Mr. Beverwijk's exceptionally retentive memory enables him to play the great works of all the master-minds of music, whether classic or modern. His technic is polished



EVERHARD BEVERWIJK,  
 Blind Dutch pianist.

and refined, his pianissimo of utmost effect, his musical intuition and dramatic expression of unusual power. Some of the foregoing phrases were written of him by Albert Thoenies, a noted musical critic of Holland.

European press notices of his playing, especially from Amsterdam, Holland, and Berlin, commend him highly, in part as follows:

Mr. Beverwijk accompanied with certainty and sympathy. Also as a soloist he had many brilliant moments.—*Allgemeine Musik-Zeitung*, Berlin.

The blind player, Mr. Beverwijk, displayed great musical qualities and extreme certainty at the piano.—*Vossische Zeitung*, Berlin.

Mr. Beverwijk proved himself a thoroughly sensitive accompanist. He followed the singer with surprising sureness of touch, and in the execution of several solo numbers gave the impression of having studied with great seal and concentration.—*Neue Kreuz-Zeitung*, Berlin.

I cannot write otherwise than as a man concerning another man who has greatly influenced my heart. And that is what Everhard Beverwijk has done with his piano playing, and will do for everyone, who, with sympathetic insight and feeling, follows the play of those forceful and artistic hands. He plays Bach's chromatic fantasia and Beethoven's "Appassionata" sonata in a style which proves his own bright grip and understanding of them, and his spiritual vision. These he transmits to the hearers because he has the intense desire, which his own spirit gives him, to drink from the fantastic truths hidden in these compositions. This has often been observed of him. And the very spirit of these works has possessed him, has given him calm and consolation with their very harmony. . . . This translation of his inner sentiment he imparts to us in his playing. We no longer listen to a mediocre reaction of an artistic nature, to a clever work of art, but, much more than this, to the grateful relief after the storm. For his spirit lights, solemn and in deep profundity, the very root of the truth which the works that he has played have disclosed unto him. In calm and gratitude he plays to us, and gives us also his joy from the splendid majesty presented to him in the worlds of Beethoven and Bach.—*Telegraaf*, Amsterdam.

### Grainger Acclaimed on Southern Tour

Percy Grainger's Southern tour proved to be one triumph after another, for the pianist-composer was greeted everywhere with much enthusiasm, and lauded by both press and public. Following are a few late press comments substantiating the excellent impression he created:

Percy Grainger succeeded in bringing out the largest, and by far the most demonstrative audience of the season. Mr. Grainger has a tremendous following in this country, because of his fame as a composer, his genius in this direction being quite as great as his gift as a pianist; he is decidedly the most renowned of the younger pianist-composers. . . . It was our first opportunity to know him as a pianist, and that he created a sensation goes without saying, for his is an electric personality of such intense vitality, wedded to such superb musicianship as to bring within his scope music of all centuries and varieties, which he interprets with a breadth and comprehension that carries an audience along, as it were, on a torrent of melody. The outstanding qualities about his work, are his supreme clarity, the exquisitely lucid reading that he brings to everything, a rhythm that sets one's blood

tingling, and a tone that is perfection in its roundness and depth.—*Milwaukee Sentinel*, January 7.

There was electricity in plenty in his playing of Liszt's twelfth Hungarian rhapsody coursing through its vibrant thunders, sparkling in the pyrotechnic climaxes which he tossed off with a curious snap. . . . One almost snuffed the released ozone after each one. In the rhapsody's impassioned opening call, its mounting fires, even through its brief tenderness of song, a lambent flame burned and glowed. So, one imagines must Liszt have visioned when he put into fixed notations the ardors of a passionate race.—*Milwaukee Journal*, January 7.

From start to finish the well diversified program was a delight, whether in the classic and difficult toccata and fugue of Bach, the romantic numbers of Chopin and Liszt, the fanciful and delicate spring fantasies of Grieg and Fannie Dillon, or the more modern and distinctly pleasing compositions of David Guion, and of the composer himself.—*Fort Worth Record*, January 11.

Sherman is indeed fortunate to have had the opportunity Friday night at Kidd Key of adding several hundred to the already crowded multitude of Percy Grainger's admirers. His rising crescendo of popularity increases with each concert, and he has left the pianists of this city on tip toe with ambition.—*Sherman Daily Democrat*.

He seems to possess none of the disagreeable eccentricities which are so often found in musicians of his rank, and his genial and democratic spirit received an immediate and hearty response from his audience.—*The Home Journal*.

### Fred Patton Sings with Understanding

Whether he sings in oratorio, concert or recital, Fred Patton is sure to win high praise from the critics, proof of which is given below, the notices covering appearances in "The Messiah," "The Redemption," with clubs, etc.:

He is an artist, not a mere entertainer, and a finer concert could not have been heard anywhere.—*Newburyport News*.

Fred Patton did some excellent singing.—*Chicago Herald-Examiner*.

The accomplishments of Fred Patton were entirely commendable.—*Chicago Tribune*.

Mr. Patton sang with vigor and understanding.—*Chicago Post*.

With a voice rotund, vigorous and under excellent control, his singing had a swinging vitality, richness and variety, and his English likewise was a pleasure to the ear.—*Chicago Journal*.

He is an excellent oratorio artist, singing always in good style and with much poise, while his enunciation is clear and distinct.—*Chicago American*.

Fred Patton electrified his audience by the interpretation of widely varied types of songs.—*Brooklyn Eagle*.

It was a treat to hear the rare, resonant and rich baritone voice possessed by Fred Patton.—*Paterson Guardian*.

He has a glorious baritone voice with great power.—*Paterson Call*.

The program was a finished product of the singer's perfect art, and a rare musical treat, enjoyed from beginning to end by the large audience.—*Norwich Bulletin*.

### Ethel Jones an Excellent Oratorio Artist

Singing with the Chicago Apollo Club on December 26, Ethel Jones, contralto, was accorded the following tributes from the press:

Ethel Jones sang with vocal certainty and warmth.—*Chicago Tribune*.

Good singing.—*Chicago Journal*.

Ethel Jones gave the contralto solos with lovely tone and also excellent English and genuine musical feeling.—*Chicago Journal of Commerce*.

Pleasing tone.—*Chicago Post*.

Did some excellent singing.—*Chicago Herald-Examiner*.

Excellent oratorio artist, singing in good style and with much poise, while her enunciation is clear and distinct—a very sympathetic singer.—*Chicago Evening American*.

### Tenor Hand Is Greeted by Full House

John Hand, tenor, made his initial appearance in Pittsburgh recently as soloist with the Pittsburgh Apollo Male Chorus, and was accorded most enthusiastic applause. He sang encore after encore and was recalled many times by the large audience. He has established a fine reputation for himself among the music lovers of Pittsburgh, who are desirous of having him return next season. The Pittsburgh Dispatch, in commenting on Mr. Hand's work, had this to say:

John Hand's best efforts were in his splendid singing of "Cielo e Mar," from "La Gioconda," of Ponchielli. Mr. Hand has an unusually good tenor voice, strong, high and clear. His choice of programmatic material was to be commended and his style was impressive. His diction was pure.

### Frijsh a Singer of Unusual Personality

Appended are reproduced a few more extracts from the splendid notices which Povla Frijsh has received on her tour of the Pacific Coast:

Mme. Frijsh combines a voice of most pleasing smoothness of timbre and musical quality, and a personality that colors her work with a charming individuality.—*San Diego Union*, January 20.

Mme. Frijsh is a singer of unusual personality and talent.—*Spokane Review*, Spokane, Wash., January 28.

Her voice is pure, clear and of great range.—*The Morning Press*, Santa Barbara, Cal., January 23.

She phrases with a lithe and plaint ease, shades her tones admirably and has command both of sonorities and delicacies.—*San Francisco Chronicle*, January 12.

### Crimi Scores in "Don Carlos"

On January 25, Giulio Crimi sang for the first time this season in Philadelphia with the Metropolitan Opera Company. He took the title role of "Don Carlos" and scored a very substantial success, as the following excerpts would indicate:

The part of the unhappy prince was taken to significant purpose by Giulio Crimi, whose voice, though light, is of pleasing timbre.—*Public Ledger*.

As Don Carlos, there was Giulio Crimi, replacing Martinelli, who sang the role in New York. Crimi is an artist who grows in favor, with each new appearance, and his singing, marked by clarity was well suited to the character.—*Philadelphia Record*.

His voice is agreeable but light.—*North American*.



## MUSIC ON THE PACIFIC SLOPE

(Continued from page 47.)

Gallo for the engagement of two weeks at the Curran Theater. The theater was packed to the doors and the performance was indeed a real feast. Anna Fitzu, as guest artist in the title role, sang the part exquisitely. Her bell-like voice captivated the audience with its vibrant, colorful tones, and her acting made Tosca intensely human and realistic. The old favorites in the cast were up to their usual good form. Mario Valle was perhaps a little subdued as the police chief, but Giuseppe Agostini sang the painter's rôle with sweetness and intensity, and Natalie Cervi was excellent as the Sacristan. Amedeo Baldi distinguished himself as the police agent, and good work was done by Perez, de Biasi, Canova and May Baron in the minor roles. The chorus is notable for good voices and good drilling, the costumes are beautiful and the stage settings elaborate. It was a super-Gallo production.

The work chosen for the second performance was Verdi's "Rigoletto." The popular Vincente Ballester played the part of the jester; Sinagra the Duke, and Queena Mario, Gilda.

It was to hear and see Alice Gentle in "Carmen" that one of the largest audiences crowded the Curran Theater January 29, and it is almost superfluous to add that complete satisfaction was the reward. She has endowed the part with a distinctive character and enthralling individuality that but few have done before her as both singer and actress. Second to Miss Gentle was Ballester who was Escamillo. He was the Matador to the life and was in splendid voice. Sofia Charlebois was the timid and appealing Micaela, winning plaudits for her aria.

"Tales of Hoffmann" was the matinee offering. Unannounced on the program, Stella Gellica, the young coloratura soprano of this city, essayed the rôle of Olympia. Inasmuch as she was previously unfamiliar with the part, prepared it in two days, and sang it without orchestral or stage rehearsal, her performance was a most credible one. Agostini was the Hoffmann of the cast, with May Baron as Niklaus, Madeline Keltie as Gioletta, Mario Valle as Coppélius and Dappertutto and Pietro Debiassi as Doctor Miracle. Queena Mario sang with delightful tenderness and beauty of tone the rôle of Antonio.

"La Bohème" drew an audience that measured well up to the capacity of the house. Agostini was the Rodolfo. Queena Mario was the Mimi and the natural tender quality of her voice she employs in this part with a soft fluidity of phrasing that is most affecting. Madeline Keltie was a bewitching, pretty Musetta with a fresh clear voice. Valle as Marcelle was at his best. Biasi, Perez and Cervi completed a well balanced cast.

## HERTZ GIVES "RUSSIAN AND LUDMILLA" LOCAL PREMIERE.

Two compositions were added to the repertory of the San Francisco Symphony Orchestra at the concert in the Curran Theater when Alfred Hertz conducted for the first time here the overture to Glinka's "Russian and Ludmilla," and the orchestral suite, op. 19, of Ernest von Dohnanyi. Both were well received.

The second half of the program contained the popular "Scheherazade" suite of Rimsky-Korsakoff.

## Samoiloff Reception to Raisa and Rimini

Lazar S. Samoiloff gave a reception Sunday afternoon, February 13, in honor of Rosa Raisa and Giacomo Rimini. The rooms were attractively decorated, and dainty refreshments were served. Sonya Yergin sang beautifully the aria from "Pique Dame" (Tschaikowsky), and an aria from "Pagliacci," and was enthusiastically applauded. Mr. Samoiloff proved a delightful host to his many guests, among whom were included Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Alexander Candlish, Mr. and Mrs. Sigmund Spaeth, Sara Sokolsky, Mrs. Adolph Klein, Mrs. W. J. Gaynor, Josef Stopak, Kathleen Dassorie, Max Jacobs, Michel Bernstein, Mana-Zucca, Mr. and Mrs. Sylvan Barnet, Dr. and Mrs. Seymour Oppenheimer, Alma Clayburgh, Nelle Richmond Everhardt, Mr. and Mrs. Leroy Tebb, Mr. and Mrs. Roger de Bruyn, Mr. Shelvin, Mr. and Mrs. R. R. Bennett, Mr. and Mrs. De Gregorio Winetzk, Mr. and Mrs. Richard Hageman, Benjamin Gilly, Nina Tarasova, Mrs. K. Harrison Irvine, Henry Newwirth, Mr. and Mrs. Sergei Klibansky, Vladimir Dubinsky, Dr. and Mrs. N. J. Elsenheimer, Mrs. W. R. Chapman, Mary Stuart, Harry Gilbert, Mr. and Mrs. Jacques Gottlieb, Rosa Newwirth, David Sapirstein, Genia Fonarova, Sada Cowen, Gabriella Besanzoni, Victoria Boshko, Mr. and Mrs. Arnold Volpe, Mr. and Mrs. Maurice Holt, Mrs. George Bernard, and others.

## Rosalie Miller at Columbia University

A large and appreciative audience greeted Rosalie Miller on Thursday evening, February 10, in the Horace Mann Auditorium of Columbia University, when the young soprano presented a varied and interesting program, and displayed poise, beauty of tone and interpretive ability. The applause was spontaneous and generous; many songs had to be repeated, and there were encores at the completion of the program. Personality, intellectuality and voice are the assets of this artist. On this same evening, February 10, Miss Miller contributed a group of French songs at the benefit given at the home of Adolph Lewisohn for the shelterless children of France.

The soprano sang at the Brick Church at the noon hour of music on February 4 with Clarence Dickinson at the organ. There was a Tschaikowsky program, and Miss Miller sang four songs. The sombre music seemed to suit her sympathetic voice and her diction makes it a pleasure to hear her at all times.

## Song Recital at Saenger Studios

On Sunday afternoon, February 13, Elsa Warde, a talented soprano was presented in recital at the Oscar Saenger Studios. The program consisted of the aria from "Adriana Lecouvreur," by Gilea; "Il s'est tu, le charmant Rossignol," Gretchaninoff; "Chanson Norvegienne," Fouldrain; "Celle que je préfère," Fouldrain; "Chanson Triste," Duparc; "Wenn du nur zuweilen lachest," Brahms; "Un-treu," Cornelius; "Im Walde," Taubert; "Rock, O Weary

World," Treharne; "The Bird," Fiske, and "A Spring Fancy," Densmore.

With Helen Chase-Bulgin at the piano, Miss Warde went through the various numbers, displaying a voice of splendid quality, sweet and of a certain appeal, which she used with nicety. Her diction was good and she brought sentiment into the numbers that so required. She was well received and was obliged to give several encores. Miss Warde's singing reflected due credit upon the work of Mr. Saenger, who was among the listeners—an unusual happening!

## SCHONBERG AND STRAVINSKY IN BUDAPEST

(Continued from page 7)

which Dohnanyi's most characteristic music takes the place of the spoken word.

## TELMÁNYI TRIUMPH IN HIS HOME CITY.

Of the great number of other concerts, prominence must be given to the recitals of the Hungarian violinist Emil Telmányi. Telmányi must now be reckoned among our leading violin virtuosos, and this is saying a good deal, for a country that can boast of a Vecsey and a number of other international stars. As a Bach interpreter Telmányi caused a veritable sensation; he gave two solo concerts, four sonata evenings with Dohnanyi (sonatas by Beethoven, Franck, Mozart, the Hungarian composer Leo Weiner, Schubert's Fantasy, etc.), played the Mendelssohn concerto in a Philharmonic concert, and the Beethoven concerto in another orchestral concert. On this occasion we also made the acquaintance of the Finnish oratorio singer, Helge Lindberg, who sang arias from Handel's oratorios and other early classic things.

## KRESZ AND NORA DREWETT.

After a very long interval our best female violinist, Stefi Geyer, made a recent appearance in public, and we also were present at a solo recital given by the Hungarian violinist and late concertmaster of the Berlin Philharmonic Orchestra, Géza Von Kresz, and his wife, Nora Drewett, the pianist.

## VARIOUS CONCERTS.

The two last Philharmonic concerts were devoted to Beethoven's manes; the first presented us with a fine reading of the second, fifth and eighth symphonies, under Dohnanyi's conductorship, the second, with Stephan Kerner holding the baton, with a weak performance of the ninth and the violin concerto, performed by Ludwig Pecskey, the Hungarian violinist resident in London. The Opera House, too, arranged a Beethoven festival on two evenings: "Fidelio," with those two fine artists—Franz Von Székelyhidi and Olga Haselbeck as Florestan and Fidelio; the third symphony and the Prometheus ballet (which was very weak and lacked vivacity, both musically and histrionically), with Kerner as conductor.

Apart from a series of concerts with a varied program, the Quartet Society Waldbauer-Kerpely is arranging the performance of all Beethoven's string quartets; so besides sundry symphonies, overtures and the "Missa Solemnis" we shall hear all of Beethoven's principal works this season.

## WARSAW CELEBRATES BEETHOVEN JUBILEE

(Continued from page 7)

leadership have been engaged for this work, which embodies one of the most charming of Polish legends, and will be given for the first time at the end of January.

Musical life is reviving in the provinces as well. Posen, an old Polish town that came back into Polish possession two years ago, is taking up independent musical work again, and has called a conservatory into existence under the management of Dr. Henry Opienski.

STEFANIA PORAJ.

## Friedman Gives Piano Recital

William Friedman, a seventeen-year-old pianist who has studied some time under Frances de V. Ball who is a Leschetizky exponent, gave a recital at his teacher's studio, New York, February 10, assisted by Lois Mayer, soprano. The young pianist played ten pieces of standard worth in quite remarkable fashion, with unusual style and finish. The discriminating audience especially liked his playing of Chopin mazurkas, a nocturne and study. Beautiful tone was in all this, and superb dash in his last number, Liszt's "Rigoletto" transcription.

Miss Mayer, a Texas girl "who really sings" as one auditor expressed it, (she has studied with Saenger), added much to the program in her presentation of songs by Kursteiner, Salter, Kramer and Huerter.

## Julia Culp Opens Tour in Boston

Music lovers are awaiting the arrival of Julia Culp with great expectancy. She will give her first recital in Boston, Mass., on Sunday afternoon, April 3rd, at Symphony Hall, where the S. R. O. sign is always posted when her concert is scheduled. Her first New York recital will be in Aeolian Hall on Sunday afternoon, April 10th. Coenraad Bos will again accompany Mme. Culp on her spring tour.

## Request for Grainger as Guest Conductor

Percy Grainger has been invited to conduct a pair of concerts for the St. Louis Orchestra this spring, but owing to his many concert engagements, much to the regret of all parties, his manager has not been able to arrange satisfactory dates.

## Birgit Engell's Milwaukee Success

Birgit Engell's great success in Milwaukee has brought her a return engagement next season. Her manager, Antonia Sawyer, has had a request for her for May of this year, but her operatic engagements in Europe prevent her remaining here after March 1st.

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## HAVANA HONORS KNOCH

Impresario Bracale Presents Wagnerian Operas and Huge Audiences Heap Stupendous Applause on the Celebrated Conductor—Casts Good—Otein's Success in "Rigoletto"—Opera at Popular Prices

Havana, Cuba, February 5, 1921.—The Cuban public accorded Ernest Knoch a very distinctive honor in the applause which greeted him as he passed down the center aisle of the opera house to take up his baton for the opening bars of "Lohengrin." One need scarcely say that the two Wagnerian operas which Adolfo Bracale had scheduled, "Lohengrin" and "Parsifal," were the ones in which the public here had the most interest and they were keyed up to a high state of pleasurable anticipation on Monday night, January 31. It was also notable that it was for Ernest Knoch, and for him only, that the large audience had enough interest to present to the director in charge a full house completely in attendance when the opera began.

Preceding this occasion the orchestra had been a background for the singers, but with the first notes of "Lohengrin" one felt it come to, galvanized into life by a conductor of vivid personality and high standards—and backed by an inexhaustible fund of energy, a thing rare if not quite extinct on the island. The cast follows: Lohengrin, Manfred Polverosi; Elsa, Boccolini Zaccaroni; Ortrude, Rhea Toniolo; the King, Vincenzo Bettoni; Telramund, Eduardo Faticanti; the Herald, Antonio Nicolich.

It has been true of other performances of this season that the strength of this company lies in the men's voices, but this fact was especially noticeable in the production here under discussion. It was undeniably the voices of Bettoni, Faticanti and Polverosi that carried the opera to the more than successful conclusion. It must be said that Polverosi developed some very beautiful tones in the "Swan Song" and that his voice throughout was excellent. His is a tenor of ringing clearness with some tones that are of unusual sweetness. His appearance was that of a knight of appealing splendor and he upheld the part well indeed. Bettoni, with his great gorgeous bass, unfalteringly true and always full and resonant, was the real backbone of tone, and one wondered how a bass of less power and skill ever attempts such a role. Telramund was very well sung by Faticanti whose voice holds much beauty and whose acting is a thing of joy no matter what the demands. Nothing was lost of the sinister, calculating character that Wagner built up in this opera.

On a comparative basis, the roles of Elsa and Ortrude were not so well sustained as those sung by the men. Zaccaroni looked the unhappy, wraith-like Elsa to perfection, but there were parts wherein much more could have been achieved vocally. However, be that as it may, the audience received her warmly and one would judge that hers is a popular voice in Havana. In the "Dream Song" she did some especially good singing. Rhea Toniolo acted the role of Ortrude equally as well as Faticanti did Telramund. She, too, sang very well at times, but it was an excellence that was not sustained.

At the conclusion of the prelude, the house burst into applause which withheld the continuation of the opera for some minutes. Ernest Knoch was acclaimed with cries of "Bravo, Knoch!" and he was forced to acknowledge time after time his triumph as a conductor of Wagner's music. Bracale triumphed by bringing Knoch to conduct Wagner, Knoch triumphed in coming, and it is likely that Havana will be asking for more for the coming season for it was clear that Wagnerian operas, thus directed, are a drawing card in Cuba.

## ANGELES OTEIN'S SUCCESS IN "RIGOLETTO."

Is Bracale giving us "Rigoletto" and "Aida" between "Lohengrin" and "Parsifal" because he believes that "a little Wagner now and then is relished"—most when it is a little at a time? Whatever the reason, it was a wise move, as most of the impresario's are. Of the various roles that Otein has sung during the present season, it remained for Gilda to bring out the best in her voice and acting. The "Caro Nome" aria displayed her voice to the best advantage that has been heard up to the present; in fact, it was such a success that she was obliged to repeat it. Further, she was very good indeed in the scene of confession to her father. Without a doubt, this was the best singing and acting that have been done by any of the women of the company.

Eduardo Faticanti sang Rigoletto and sang it remarkably. His was, from start to finish, as good a performance of this role as would be seen in many a moon in any company. His interpretation of the court fool was splendid and he was in capital voice. The result was a strong performance which commanded undivided attention and unstinted praise for every moment that he was on the stage.

Polverosi sang the Duke and looked immensely regal and quite as happily irresponsible as Verdi painted him. The "Donna e mobile," of course, was the outstanding feature, and he sang it delightfully. Bettoni was the Sparafucile and put into and got out of the role every possibility. It is a matter of regret when there falls to this artist a part that does not give him more opportunity for his voice is exceptional.

The quartet was very successfully sung and received prolonged applause. Nerina Lellini added the fourth voice to those previously mentioned and it was indeed an addition. There is a quality about this voice that is commanding, not so much from tone as from an elusive something that seems to lie deeper. It is a bit intangible—therefore interesting. Padovani conducted, holding a tighter rein which got results.

VARIOUS OPERAS AT POPULAR PRICES INTERSPERSED WITH REGULAR SEASON.

In addition to the ten operas originally scheduled by Adolfo Bracale, there have been given several nights and some matinees at popular prices (at least they call them that here—\$5 orchestra seat) and these have also proven a big drawing card. The casts have been universally good on these occasions. "Bohème" was sung with Zaccaroni as Mimi, Persichetti as Marcel, Zonzini as Musetta, and Tacani as Rudolph. "Otello" was especially good with this cast: Otello, Salazar; Iago, Faticanti; Desdemona, Ofelia Nieto. Salazar sings this role splendidly and is notably good if one is considering keenly the histrionic result. "Aida" was given the second time with only two changes

in the cast—Antonio Nicolich singing the role of the High Priest in place of Bettoni, and Salazar singing Radames where in the first production that part had marked the debut of De Muro. We have heard Manuel Salazar sing Radames several times in other places and he has never sung it better than he did on this particular night—and that is saying a lot, for he is very, very good in the part.  
Z. E. F.

## Program for Bach Festival

Bethlehem, Pa., February 12, 1921.—Dr. J. Fred Wolle, conductor of the Bach Choir of Bethlehem, has announced the program for the 1921 Bach Festival to be held at Lehigh University on Friday and Saturday, May 27 and 28. The works to be sung are as follows: Friday, May 27, 4 p. m.: Cantata, "The Sages of Sheba;" suite in D, No. 3; "The Ascension," oratorio. Friday, May 27, 8 p. m.: Motet, "Come, Jesu, Come;" suite in C; cantata, "Praise Thou, Jerusalem, The Lord." Saturday, May 28, 1:30 p. m., mass in B minor, Kyrie and Gloria. Saturday, May 28, 4 p. m., mass in B minor, credo to end. K. D.

## Martino Artist in Concert

Giulia Grilli, a talented pupil of Alfred Martino, the well known vocal teacher of New York, appeared at the concert given at the Italian Musical League on the evening of January 23. Accompanied at the piano by Jack Gagliano, she sang "Ombra mai fu," Handel; "There Are Fairies at the Bottom of My Garden," Liza Lehmann, and an aria from "Samson et Delila." Miss Grilli's diction was excellent, she showed interpretative ability, and gave evidence of careful training on the part of her mentor.

## Philadelphia Engagements of Mina Dolores

Mina Dolores, the soprano, was one of the soloists at the concert of the Matinee Musical Club held in the Bellevue-Stratford, Philadelphia, January 4, when she sang in costume a group of Russian songs. January 9 she scored a success with the Philharmonic Society in the third Sunday evening concert. Miss Dolores was scheduled to give her annual Philadelphia recital in Witherspoon Hall on January 19. There was another appearance in that city on February 14 at The Temple, Broad and Diamond streets.

## Francis Rogers in All-English Programs

Francis Rogers sang an interesting and novel program at the New York Harvard Club on February 13, entitled "Three Centuries of Songs by English Composers." The following day he sang a group of musical settings of poems by John Keats at the Packer Institute, Brooklyn, at a celebration of the 100th anniversary of the death of Keats. Mr. Rogers has been making a special study of the English songs not often heard nowadays but of permanent value.

## Moiseiwitsch and Wife in Sonata Recital

Benno Moiseiwitsch, who has just returned from a tour in the West and who gave his second piano recital in Carnegie Hall on Washington's Birthday, is to appear with his wife, Daisy Kennedy, the violinist, in a sonata recital on March 4. An unfamiliar "Poeme Sonata," by Patoire, is on the program.

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## AMERICAN MUSIC OPTIMISTS' AUDITIONS!

An audition, at which American Music must be used, will be held shortly by the American Music Optimists for the purpose of selecting worthy American artists and compositions to be presented at the several concerts given by the society during the season.

No financial remuneration can be offered but those desiring the benefit of a public appearance before a representative audience may apply to Merced de Pina, 302 West 92nd Street, New York City, before March 1, 1921.



# PHILADELPHIA OPERATIC SOCIETY REVIVES SOUSA'S "EL CAPITAN"

Composer Conducts—Master Hand of Wassili Leps Seen in Superb Realization of Production

John Philip Sousa conducted; Wassili Leps, general director, prepared the way by indefatigable and efficient coaching of principals and chorus, while Karl Schroeder worked with zest and assurance on the groupings and drills of the chorus, at the same time acting in the capacity of stage director. Consequently, and in view of the excellence



DOROTHY FOX,

The charming young coloratura soprano, who scored a success as Isabel in Sousa's "El Capitan" with the Philadelphia Operatic Society.

of material at hand, the result of the gala revival of Sousa's "El Capitan" by the Philadelphia Operatic Society was a triumph, arousing ovations for all concerned.

There were two performances of the production, the evenings chosen being February 2 and 3. Upon each occasion the audience was exceptionally large and enthusiastic, while the presentations proved decidedly smooth-running, humorous as well as musically and scenically artistic realizations of a very high caliber.

The big chorus which is usually featured at the society's events was in splendid form, the ensemble and balance, releases and attacks being well nigh flawless in all the choral parts; just as the tone possessed a clarity, richness as well as evenness of melodic flow most enjoyable and inspiring in quality. For the drilling given the large body of singers unlimited credit is due Mr. Leps, who at each of the society's appearances has faithfully taught and coached this large chorus in the niceties of volume control, tone production and rhythmic understanding. Honor for the intricate march figures, naturalness of entrances and exits, likewise picturesque groupings go to Mr. Schroeder. The costuming was charmingly artistic, with splashes of brilliant color now and then appearing against more subdued hues of martial ranks, or the somber black of a distraught princess and her woe-be-gone ladies in waiting.

Reinhold Schmidt was the Don Errico Medigua, and his interpretation of the role was a master stroke of wit, humor and grotesque makeup; all supplemented by a very good singing and speaking voice, thereby forming a composite that would be extremely difficult to surpass. In the drinking song he was delightfully effective, in fact ripples of merriment followed his every effort.

Frederick W. Wyatt's interpretation of the Chamberlain was equally amusing and humorous, he making the most of the difficulties in which he found himself entangled by the plot and which aroused accompanying sieges of laughter on the part of the audience. Of course there was a contrast—in the person of a villainous villain, Scaramba by name, who hissed and bawled his way through the performance with menacing and blood-thirsty demeanor, a role excellently portrayed by J. Burnett Holland. The Princess Marghanza of Eva A. Ritter was charmingly sung and revealed a wealth of excellent histrionic ability, while the singing and stage work of Thelma Melrose as Estrelita proved both pleasing and interesting. Isabel found a capable prototype in Dorothy Fox, her sweet voice, emotional and at times chic acting being very commendable. She sang the "Bell Song" so well that she was compelled to repeat it. Others in the cast who contributed to the success of the events were Louis J. Martin, Jr., Chris W. Graham, Boies T. Robinson, Russell Dolan and Frank G. Ritter.

On both evenings after the second act Lieutenant Sousa was given an ovation by company and audience. David Dubinsky, of the Philadelphia Orchestra, stepped to the conductor's desk and as the rhythmic swing and splendid martial melody of the March King's immortal "Stars and Stripes Forever" rang out, the curtain arose disclosing

closely packed ranks of chorus and principles, who were singing this most stirring and majestic of all military numbers. Sousa was brought upon the stage and presented with a huge laurel wreath by the society, while General Director Leps and Manager Schroeder were also made to share in the acclamation.

Throughout the opera the orchestra played with fine spirit and the ensemble was splendid; the various shadings, colorings, etc., were handled with consummate skill by Lieutenant Sousa, whose assured guidance and magnetic presence proved a big factor in the success of the production. In passing it is of interest to note that the score of "El Capitan" has suffered nothing in the passing of time. It is still as fresh and likeable as it was a quarter of a century ago.

## Leginska Pupils to Invade London

Ethel Leginska has announced to the *MUSICAL COURIER* that in May she and twelve of her "bobbed-haired" pupils, whom she refers to as her "children," will sail for London. A number of these young women will be heard in recitals there, playing the same program at their New York debuts in the early fall. Leginska and Hans Kindler, the cellist, with whom she will be heard here in a series of sonata recitals next season, will also play in the English capital. After their activities in London, Leginska and her pupils will spend two months in France and Switzerland, studying and preparing their programs for next season. This will, incidentally, be Leginska's first trip abroad in almost nine years.

## Fisher Applauded as St. Louis Conductor

The St. Louis Symphony Orchestra, after omitting a pair of concerts out of respect to the memory of its late conductor, Max Zach, resumed on February 12 and 13. The concerts were directed by Frederick Fisher, assistant conductor of the orchestra. Mr. Fisher proved himself an excellent leader. He was very heartily received by the public and still more heartily applauded after each selection and at the end of the concert, when he was recalled time after time.

## Evelyn Scotney Scores in Lynn

On Sunday afternoon, February 13, Evelyn Scotney, soprano of the Metropolitan Opera Company, scored a decided

success in Lynn, Mass., where she appeared in the McIsaac Course, substituting for Mary Garden. Miss Scotney was in excellent voice and rendered a program of seventeen songs and two arias before an audience of 5,000. The singer, who is a favorite in Boston and its vicinity, was warmly received, many of the audience waiting outside after the concert to greet her.

## Cyril Scott Lectures on "The Occult"

Cyril Scott, the noted composer, lectured before the MacDowell Club Monday evening, February 7. A large audience was present to hear the interesting and instructive discussion. His subject was "The Occult in Music." It was of a rather unusual nature, and also touched on the psychic in music. He spoke of the inspirations and influences which come to musicians, composers and performers, of the "unseen beings which direct the spiritual evolution of music," and of the healing effect of music. Musical evolution, the development of types of music, was interestingly set forth.

## Piano Work Dedicated to Berumen

"Pan," a new piano suite by Elizabeth Thorne Boufelle, has been dedicated to Ernesto Berumen, the brilliant young pianist. The composition is modern and beautiful, and Mr. Berumen will have it on all his programs next season.

## Hurlbut Singing "Values"

Harold Hurlbut, the American tenor and disciple of De Reszke, is singing "Values," by Frederick W. Vanderpool, on the French Riviera.

## Schwarz in Second Recital

Joseph Schwarz, the Russian baritone, will make his second New-York appearance at Aeolian Hall on Saturday afternoon, February 26.

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"Well, we couldn't have selected a worse day if we'd tried to pick one out, could we?" laughed Mildred Graham, after our rather damp greetings. "But let it rain. Who cares so long as we can sit here and have some good muffins and some nice warm tea?"

Outside the rain came down in torrents, but inside the cozy little tea room all was warmth. The gay curtains shut out the storm and as Miss Graham and I sipped our tea we forgot about it the while we watched the interesting looking people at the other tables and chatted of all sorts of things, skimming the various topics in the light fashion which seems for the most part to rule over the teacups.

"I wonder if any of them are musicians," said Miss Graham with a little laugh (Miss Graham's middle name should be Laughter, for that gift of the gods is hers in an unusual measure. That ability to see the fun in everything has made for her countless friends, whom her sunny disposition has cheered over many a rough road.)

"Those two over at that table are, I know, and probably there are more here, and there's also the dramatic editor on one of the papers at yonder table. Wouldn't it be fun to take an inventory of the people here and find out just who's who?"

### THE TOO FRIENDLY WAITRESS.

We were chuckling over the thought, when the waitress (she looked as though she were much nearer fifty than twenty) interrupted. That waitress is worth an article all by herself. She persisted in treating us like a long lost friend, so that it was only by a supreme effort on our part that we refrained from giggling audibly before her back was turned.

"She'll soon want to know when and where my grandmother was born," Miss Graham whispered with a merry twinkle in her eye. And merely as a matter of record, it should be stated that we managed to escape before she got any further into our histories than our parents. She was amusing but rather trying, for no sooner were we launched



MILDRED GRAHAM,  
Soprano.

on an interesting subject than she broke the chain of thought, with the result that, if repeated verbatim, the conversation would be very choppy indeed.

### OLD CHINESE POTTERY.

"By the way, have you been down to —?" asked Miss Graham, apropos of nothing at all unless it might have been the tea she was drinking. "They have the most adorable teapots you ever saw. And the most wonderful vases. I've got my eye on one and I mean to have it. If you are at all interested in old Chinese ware, you would love it."

A little shamefacedly I had to confess to very little knowledge of the history and value of Chinese pottery, although stoutly maintaining my interest therein.

"Some day I would like you to come and see the lovely old Ming vase I have at home. And there's a story with it. You see, I always love to putter around in the funny old shops, which generally look old and dusty and dirty, for very often they have the most interesting things in them."

### THE STORY OF THE MING VASE.

"One day I was motoring with a party of friends—very close friends, as you may guess by the fact that, seeing one of these tumble-down 'junk' shops, I begged to be allowed to stop and investigate. And tucked away in one corner, covered with dust, I found this vase. It was a case of love at first sight."

"But, madam," remonstrated the shopkeeper when I said I would take it, 'the vase is chipped and isn't much good. I have some much better looking.'

"No doubt," I replied, 'but this happens to be the one I want, so I'll take it.'

"And I did take it and left the shopkeeper scratching his head and doubtless shaking his head over the follies of women who would rather have an old chipped vase than a perfectly good imitation of cut glass. After a good cleaning, the vase proved itself all I had thought it and more, and now it occupies the place of honor in my home, where it attracts the admiring attention of such of my friends as are interested in this phase of the arts."

### KNOWLEDGE NECESSARY FOR APPRECIATION.

"It is as true in pottery as in everything else—in order to appreciate and enjoy, one must have knowledge. But how did you happen to develop along those lines?"

"Ah, that is the story of my life—we haven't time for it all, but briefly here it is. My father died when I was very young and mother was an invalid. We lived in Buf-

falo and, although I decided early in life to be a singer, I could not leave her, of course, as long as she lived. But I studied music with dear Andrew W. Webster, one of the finest men and best teachers I ever knew. He gave me more than mere vocal technic—the principles of right studying which apply to any field of research. There I made my first public appearances with him to correct, advise and guide. When I see how the average teacher of today interests himself in his pupils—simply for exactly the half hour or hour for which they are paying and then they pass out of his life until the next lesson—I covet for the pupils a teacher like Mr. Webster."

"But, of course, I was anxious to come to New York to study, and when my mother died and there was nothing to hold me, I got on the train and came to the city without any knowledge of it, but with a sincere faith in its innate honesty that I now look back upon with some amusement. Yet I am very sure that this same faith did more for me than any amount of sophistication."

### HER INTRODUCTION TO NEW YORK.

"Don't think I have forgotten your question about my interest in Chinese art. We are getting warm. My introduction to the metropolis was through a boarding house, where assembled a thoroughly cosmopolitan group of people. There were fourteen of us who sat at the table together. And talk about variety! On my left sat a German baron; on my right, a Peruvian pineapple—not really a pineapple, you understand, but a Peruvian gentleman whose income was derived from his great pineapple estates; hence his nickname—then there was a gentleman from Cuba, an actor, a dancer, and representatives of most of the fine arts. That table was an education in itself and one for which I can never be quite grateful enough."

"They immediately took little provincial me under their wings, so that the result was a smattering of many different forms of art. And here is the answer, you see. One of them was interested in pottery and its allied branches and made it a business to tell me enough to whet my appetite for more. Once started along that track, it is easy enough to continue, you know. But perhaps I am boring you."

### IMPRESSIONS.

"No, indeed, and right here I have a confession to make which will, perhaps, show you one reason why I am so interested in your work. You were the first singer I heard when I arrived in New York from the Middle West about fourteen years ago."

"Was I really? I can quite understand that feeling, for I shall never forget the first singer I heard after I reached New York, and I even remember the number she sang. It is the old story about first impressions."

### SOMETHING LACKING IN AMERICAN MUSIC.

"And speaking of impressions, I am slowly becoming convinced of one thing, and that is in spite of all we are accomplishing in music, there is something lacking. It has bothered me for a long time and I have finally come to the conclusion that we, as a nation, cultivate the spirit of imperturbability. We have just as great a depth of feeling as any, but we lack the spontaneity which has a charm all its own. Then, too, we, as a nation, have not suffered as others have, and it seems to me that as gold needs the refiner's fire to attain its best, so people in general need suffering and sorrow in order to find their own worth."

"But now I appear to be beginning to preach and that would never do on such a day."

"Besides, the hands of the clock seemed to have moved on impervious to our interesting conversation." As we donned our wraps preparatory to sallying forth once more into the torrential downpour, Miss Graham said, "I hope you are not going to write everything I told you—somebody might think that I believe only in art for art's sake, whereas it is my private opinion that unless you can get rid of that idea, you are not only an unbalanced musician but quite apt to be a bore as well." H. R. F.

### De Horvath Conducts Interpretation Class

Cecile de Horvath conducted an interpretation class at the Bush Conservatory (Chicago) on February 16, the subject of her lecture being "Quality and Color in Piano Playing." The lecture included, in addition to original interpretative ideas of Mme. de Horvath, a great many of Ossip Gabrilowitsch's ideas as well as those of Ignaz Friedman, the sensational Polish pianist. Mme. de Horvath studied with Gabrilowitsch four years and two years with Friedman in Berlin and Norway. The pianist recently returned from a six weeks' tour of the South and East. Everywhere she was received with much enthusiasm, and many re-engagements have been the result.

### Fortnightly Club Gives Fine Concert

It was a capacity audience and a thoroughly appreciative one which was on hand for the first concert of the season by the Philadelphia Fortnightly Club in the Academy of Music on January 12. This excellent chorus of male voices, composed of business and professional men, presented a most interesting program under the efficient direction of Gordon Thunder. Among the composers represented were Elgar, MacDowell, Hadley, Thunder, etc. There were two assisting artists—Grace Kerns, soprano, who sang effectively an operatic aria and several songs, and Florence Haenle, a violinist of Philadelphia, who displayed much talent in her rendition of the Viextemps ballad and polonaise and a number of shorter compositions. Clarence K. Bowden was the accompanist.

### Princeton Hears Fourth Organ Recital

Princeton, N. J., February 2, 1921.—Alexander Russell, organist and director of music of Princeton University, gave the fourth recital of a Saturday afternoon series on January 29, in Procter Hall. The recitals are being well attended, as they have previously proved to be quite enjoyable. V.





WILLIAM SIMMONS,

The popular baritone, who has made several records for the Pathé Company, among them "The Want of You," by Frederick W. Vanderpool, and "Duna," by McGill.

## CHICAGO

(Continued from page 38.)

ning at her residence studios, surprising her guests by having a complete moving-picture outfit, which, after a series of interesting pictures from different parts of the country, showed her giving a performance of the Rachmaninoff "Polichinelle." A highly entertaining part of the performance was having the "picture man" make it go very slow, very fast, and backward. Among those present were Mr. and Mrs. Haven Kelly, Mr. and Mrs. Don McGill, Lucile Manker, Mr. B. B. Ayers, Wilber Cordes, and Clarence Myers and H. Owens, of New York.

## AMERICAN CONSERVATORY NOTES

Advanced vocal, piano and violin pupils gave the program for the Conservatory recital, February 12, at Kimball Hall.

The third term of the American Conservatory commenced on Monday, February 8. New classes were formed for the large number of students who entered at

that time. The mid-year examinations will commence about twelve days later.

Dorothy Kimmey, artist pupil, has been engaged as soprano soloist in the Morgan Park Presbyterian Church, Morgan Park, Illinois.

Josef Lheevinne, pianist, who will be guest instructor at the Conservatory this summer, will be heard in recital at Cohan's Grand on Sunday afternoon, February 20.

## CHICAGO MUSICAL COLLEGE NOTES

"The Money Game," a comedy in three acts, was presented by the Chicago Musical College School of Acting in Ziegfeld Theatre Saturday morning.

Mrs. Eudora B. Harbers played February 7 before the Chicago South Side Club.

Cleo Mae Dickerson, student of Louis Victor Saar, has been appointed director of music at Wendell Phillips High School.

Major George Ade Davis, formerly secretary of the Chicago Musical College, has been placed in the initial list of eligibles for general staff duty in the U. S. Army.

"Le Printemps Passionné," composed by Felix Borowski for the North Shore Festival at Evanston last summer, was played this week by the Chicago Symphony Orchestra, Frederick Stock, conductor, at its regular concerts.

JEANNETTE COX.

## Von Klenner Pupils Active

Katharine Evans von Klenner, pupil of the great Manuel Garcia and his equally famous sister, Pauline Viardot-Garcia, has perhaps more teachers throughout the United States representing her splendid work than any other teacher. Recent letters received from Lee H. Barnes of Pittsburg, Mrs. Klare D. See of Springfield, Ill., and the coloratura soprano, formerly of the Society of American Singers; Lucille Savoie (who is now in Helena, Ark.), tell of the successes and results of their work in these different localities. W. Orton Bell, baritone, and David Arthur Thomas, tenor, are filling many local engagements; also Claude Angel, the tenor, from the Von Klenner studio. Mrs. L. E. Shattuck, of Wichita, Kansas, is spending the winter in New York, preparing a new repertory with her famous teacher, whose method she has so splendidly illustrated for many years. Since her removal to her new location, 200 West Fifty-sixth street, Mme. von Klenner has had her entire time filled, and already has a large booking for the summer school which she conducts annually at her home, Wookootsee Villa, Lake Chautauque, New York. She expects to produce several operas while there this coming summer for the benefit of local charities, in addition to her normal classes for teachers.

## Mme. Schumann-Heink to Live in Garden City

Mme. Schumann-Heink will hereafter make Garden City, L. I., her home—when her multifarious engagements allow her to be at home. She has just purchased a \$35,000 house there at No. 94 James street. It is of brick and has sixteen rooms and three bathrooms.

## Mellish Sings "Messages"

Mary Mellish, Metropolitan Opera soprano, programmed Frank H. Grey's "Messages" at her Albany recital.

Orville Harrold, volunteering as a member of the vested choir, sang "Lead, Kindly Light." There was a large gathering of his newspaper associates and friends and numerous floral offerings.

## Elizabeth Bruce Wikstrom

Elizabeth Bruce Wikstrom, wife of Alfred Wikstrom, died Thursday, February 10, at the home of her son, N. O. Wikstrom, Grand Rapids, Mich. Besides her husband and son, she left a daughter, Mrs. G. Koren, of Cleveland, O.

Mrs. Wikstrom was born fifty-six years ago in Stockholm, Sweden, and her parents being well-to-do she was given every advantage in the way of education and music both in her home city and in Paris. She was rehearsing for her debut at the Royal Opera in Stockholm, where she was to appear as Ortrud in "Lohengrin," when she decided to tour the United States with the Swedish Ladies' Octet; this was in 1889. Tours were also made in the two years following, and after visiting a former member of the octet who had settled in Grand Rapids, Mich., Miss Bruce decided to accept the offer of the late Mrs. E. R. E. Carpenter and join the staff of the Grand Rapids Conservatory of Music. In 1892 she went to Hamilton, Ont., to live and there she married Alfred Wikstrom of Grand Rapids, to which city they returned after several years of successful work in Hamilton. Mrs. Wikstrom was an honored member of the St. Cecilia Society and was sent as the musical representative of the Society, with Mrs. Fred Powers as delegate to the St. Louis Exposition, where she was the only member on the musical program from Michigan. For two years Mrs. Wikstrom lived near Seattle, Wash., and served as state president of the Washington chapter of the National Federation of Music Clubs, from which she was forced to resign because of ill-health.

## Jessie Lovel Gaynor

Jessie Lovel (Smith) Gaynor, the song writer, died on February 20, at Webster Grove, Mo. Mrs. Gaynor was known for her songs for children, which are very popular. Her best known song, "The Slumber Boat," has appeared on recital programs all over this country. She was born at St. Louis, February 17, 1863, graduated from Pritchett College in 1881, and did not begin her musical training until then, studying piano with Maas and theory with Goodrich at Boston, and later working under Weidig in Chicago. In 1886 she married Thomas Gaynor; their home was in St. Louis. It was for her own children that she first began writing songs. She gave much time and study to the perfection of simple methods of piano playing and music study.

## Oskar von Hase

Dr. Oskar von Hase, senior partner of the well known publishing house of Breitkopf & Haertel, Leipzig, passed away recently in that city. He entered the firm in 1871 as assistant, became manager two years later, and a partner in 1875. A biographical notice of him will appear in next week's issue of the MUSICAL COURIER.

CONCERT RECORD OF SONGS  
BY SOME OF OUR BEST  
AMERICAN COMPOSERS

## Floy Little Bartlett

Miss Mariar....Mme. Edmunds-Hemingway, Benton Harbor, Mich.  
Mother.....Florence Nelson, New York  
Sweet Little Woman.....Harvey Hindemeyer, Canby, Minn.  
Sweet Little Woman.....Virginia Van Riper, Chicago  
I Will Lift Up Mine Eyes.....Edna Luse, East Aurora, N. Y.  
At Dusk.....Edna Luse, East Aurora, N. Y.

## Marion Bauer

The Linnet Is Tuning Her Flute.....Florence L. Newman, Sacramento

## Mrs. H. H. A. Beach

Exaltation.....Olive Nevin, Worcester, Mass.  
The Year's at the Spring.....Ethel Jones, Houghton, Mich.  
The Year's at the Spring.....Margaret Spalding, Cincinnati  
Song of Liberty.....E. C. Edmunds, Benton Harbor, Mich.  
My Sweetheart and I.....Florence L. Newman, Sacramento  
Silent Love.....Kathryn Tuthill, Chumasco, N. Y.

## Gena Branscombe

At the Postern Gate.....Robert Quait, Detroit  
The Morning Wind.....Graham McNamee, New York  
I Bring You Heartsease.....Lucy Gates, Sioux City  
I Bring You Heartsease.....Marguerite Potter, New York  
Noon (From "The Sun Dial").....Rosa Hamilton, New York  
Three Mystic Ships.....Thomas McGrath, New York  
Three Mystic Ships.....Zona M. Griewold, New York  
A Lovely Maiden Roaming.....J. Steele Jamison, New York  
A Lovely Maiden Roaming.....Grace Parkhill, Grinnell, Ia.  
I Send My Heart Up to Thee.....Mrs. Charles Stuart Ayres, San Francisco  
The Morning Wind.....Ashley Ropp, New York  
The Morning Wind.....Archibald C. Jackson, Detroit

## A. Von Ahn Carse

A Jewel Cycle (Cycle of Four Songs).....Leon Rice, New York

## G. W. Chadwick

Allah.....Anna M. Sadler, Louisville, Ky.  
He Loves Me.....Florence Nelson, Clarksburg, West Va.  
He Loves Me.....Eleanora de Cineros, Fall River, Mass.  
The Dance.....Dennis Murray, New York  
The Dance.....Cecil Hawkins, Houston, Tex.

## Jane Leland Clarke

Over the World to You.....Beatrice Byrd, Greensboro, N. C.  
Into the Sunshine.....Beatrice Byrd, Greensboro, N. C.

## Rossetter G. Cole

Tell Me Where Is Fancy Bred?.....Carver Williams, Chicago

## John Desmond Courtney

Before We Part.....Robert E. Ulmer, Muncie, Ind.

## Ralph Cox

To a Hilltop.....Mary Davis, New York  
To a Hilltop.....Ralph Thomlinson, Philadelphia  
To a Hilltop.....Edna Wolverton, Chatham, N. J.  
To a Hilltop.....Anna Burmeister, Chicago  
To a Hilltop.....Harold M. Dearborn, Concord, N. H.  
To a Hilltop.....Edward Macrurn, Brooklyn  
To a Hilltop.....Lillian Triggance, Los Angeles  
Peggy.....George Massie, Waltham, Mass.  
Sylvia.....Leon Rice, Anaheim, Cal.  
The End of Day.....Edna Wolverton, Chatham, N. J.

## Stephen S. Emery

Burst Ye Apple Buds.....Zella Melcher, Chehalis, Wash.

## Arthur Foote

Tranquillity.....Ethel Jones, Houghton, Mich.  
Tranquillity.....Elizabeth Gibbs, Chicago  
I'm Wearing Awa.....Kathryn Lee, Boston  
Song from the Persian (Duet),  
Iris Shoff and Louellen Remmy, New York

## Alma Goatley

A Garden Is a Lovesome Thing.....Olive Nevin, New York  
A Garden Is a Lovesome Thing.....Mary Davis, New York  
Pipe Out Ye Silver Flutes.....Mary Davis, New York  
Pipe Out Ye Silver Flutes.....Monica Graham Stults, Chicago

## G. A. Grant-Schaefer

The Eagle.....Carver Williams, Chicago

## Francis Hopkinson

From "THE FIRST AMERICAN COMPOSER," edited and augmented by HAROLD VINCENT MILLIGAN.  
My Days Have Been so Wondrous Free,  
Ethelynde Smith, Pineville, La.  
My Generous Heart Disdains.....Rafael Diaz, New York

## Bruno Huhn

Invictus.....Erik Bye, New York  
Invictus.....Judson House, New York  
Invictus.....Wm. D. Powell, Louisville, Ky.  
Invictus.....E. A. Spitzer, New York  
Invictus.....George W. B. Hartwell, New York

## Frank Lynes

Good-Bye, Summer.....Marion Harper, Boston  
Good-Bye, Summer.....Jennie Cathcart, Evanston, Ill.  
Good-Bye, Summer.....Edith Smith, New York

## John W. Metcalf

To a Swallow.....Mme. Edmunds-Hemingway, Benton Harbor, Mich.  
The Cares of Yesterday,  
Mme. Edmunds-Hemingway, Benton Harbor, Mich.  
Love and Springtime.....Elizabeth White, Atlantic City  
Hark, as the Twilight Pale.....Evelyn Ruble, Waltham, Mass.

## Harold Vincent Milligan

Tomorrow.....Elizabeth White, Atlantic City

## Alfred Moffat

The Skylark (Old English Song).....Josephine S. White, San Francisco

## W. H. Neidlinger

A Song of Spring.....Mme. Edmunds-Hemingway, Gary, Ind.  
On the Shore.....Oscar Parker, Oklahoma City  
On the Shore.....Mrs. F. H. E. Anderson, Seattle

## Francisco Di Nogeno

My Love Is a Muletter.....Florence Nelson, New York  
My Love Is a Muletter.....Julia Clausen, San Francisco

## Mary Turner Salter

The Young Musician.....Marian Hinds Hospers, Omaha  
The Sweet o' the Year.....Eileen E. Bailey, Lansing, Mich.  
The Sweet o' the Year.....Sarah Kline, St. Louis

## Ward-Stephens

Summer-time.....Alma Simpson, Kingston, Ont.  
The Rose's Cup.....Mrs. J. G. Allison, Denver

## Claude Warford

Approach of Night.....Mary Davis, New York  
Down the Lane.....Mary Davis, New York  
(Advertisement.)

## OBITUARY

## Sylvester Rawling

Sylvester Rawling, for twenty-eight years music critic of the New York Evening World, died Wednesday afternoon, February 16, at the St. Vincent Hospital, New York, aged sixty-five years. His death followed just one week later than that of his old friend and associate, James Huneker, whose sudden and unexpected passing undoubtedly severely shocked Mr. Rawling and hastened his own demise. He died literally "in the harness." It was while at work on an article for his paper early Tuesday morning, at the Manhattan Club, where he habitually wrote, after having attended the performance of the Chicago Opera on Monday evening, that he suddenly collapsed from an attack of an affection of the heart from which he had suffered for many years past, falling to the floor and fracturing a collar bone. He was removed to the hospital and rallied, but the second attack on Wednesday afternoon proved fatal in his enfeebled condition.

Sylvester Rawling was born at Saltash, Cornwall, England, on Christmas Day, 1855, and retained his British citizenship all his life, most of which, however, was spent in America. He came to Baltimore when he was only seventeen years old, going soon to St. Louis where he began his journalistic career on the Globe-Democrat. Early in the '80's he came to New York, joining first the Tribune and then the Herald. James Gordon Bennett made him London correspondent of the Herald, and, with John Russell Young, he started the first London edition of the Herald and later the Paris edition, of which he was the first managing editor. Returning to America in 1888 he was night editor of the World from then until 1893, in the latter year going to the Evening World as make-up editor and musical critic. He relinquished the former position to become music editor in 1906, remaining in that position ever since. He had a most extensive training in newspaper work, being familiar with everything from the composing room to the editor's desk, but he loved music and drama and wrote on these subjects throughout his entire career, even when nominally holding some other position on a paper. In 1911, while automobiling in Colorado with an old friend on the World, Arthur Billing, he met with an accident in which Mr. Billing was killed and he himself severely injured, being obliged to spend months in a hospital. He never fully recovered his health since then.

Mr. Rawling was a bachelor. His surviving relatives are three brothers, one in Canada and two in England. The funeral was held on Saturday morning, February 19, at eleven o'clock, at the Church of the Transfiguration (The Little Church Around the Corner), Rev. Dr. George C. Houghton reading the service, assisted by Rev. E. Cleland. Nahan Franko played Schumann's "Evening Song," with Christian B. Clarke, organist of the church, and



## Musical Comedy

## Drama

## Picture Houses

"MACBETH" THE MOST SENSATIONAL OFFERING OF THE SEASON.

Arthur Hopkins has given to New York a production of "Macbeth" that will certainly be the talk of the town for months to come. In the future, when Shakespeare is the topic of discussion, the question will be asked, "Did you see Arthur Hopkins' production of 'Macbeth' with Lionel Barrymore and Julia Arthur?" It is nothing short of startling. The amazing situation has been created by the revolutionary setting given the classic by Robert Edmond Jones, the artist. It is certainly not Shakespeare of tradition, nevertheless it is fascinating. Julia Arthur creates a superb Lady Macbeth, with her fine voice and intensely human portrayal. Lionel Barrymore is almost as convincing as Macbeth. It is difficult to describe the atmosphere created for fear of giving the wrong impression. There is certainly nothing in the writer's memory that can approach this offering for originality. The question is to be answered, "Do we want our Shakespeare with all of its traditions and scenery or will we accept this present innovation?" A detailed review will appear in the next issue of the MUSICAL COURIER.

"PEG O' MY HEART" REVIVED.

Laurette Taylor returns to Broadway in a revival of her most famous role "Peg o' My Heart." It has been eight years since Miss Taylor first appeared in this charming comedy at the Cort Theater, and the same playhouse is the home of the present revival. That the play ran over six hundred performances at its first production in a matter of dramatic history. After the season at the Cort the original company went on tour and afterwards enjoyed an equally successful run in London. The J. Hartley Manners comedy is presented as interestingly as before and so it is useless to dwell on the merits of the revival. It gives those of us who saw "Peg" years ago, another chance to have an evening of real amusement and to those who never saw her a gentle word of advice is befitting—go to see the play and don't delay too long, for "Peg" has been sold to the movies; and of course Laurette Taylor will play the leading role.

"THE WHITE VILLA."

A new organization known as the Players' Fellowship presented the "White Villa" at a special matinee performance at the Eltinge Theater on February 14. The play made a very profound impression on the audience for not only was it in itself well worth while but the company is also excellent as is Lucille Watson, the star. Edith Ellis, the author, has shown a great deal of skill in working out the plot of this tragedy. The plot is such that if you have never experienced it yourself, you have at least heard of it in real life. She has made an exceptionally strong play, from Karen Michaelis' "The Dangerous Age."

EARL CARROLL—THE COMPOSER, PLAYWRIGHT AND PRODUCER.

By Henry Stillman

The most unique figure in the American theater today is Earl Carroll. Only twenty-eight years old now, he already has six or eight productions to his credit, has played the game against heavy odds with the old timers of the theater and has attained a position that promises big things for the future.

Some ten years ago, when I was reading plays for Mr. Belasco, a tall, lanky youth came into my office. Of course he had written a play. The boy had a delightful ingenuous quality that attracted at once. He was only eighteen and except for his size looked even younger. His play was quite a revelation. Its locale was China and it dealt with problems hard to associate with the youngster who had written it. While immature in many respects, it showed promise. I, too, was trying to write plays; we were both filled with enthusiasm and became pals.

Before Carroll was seventeen, he had decided to make a trip around the world. Without money, he worked his way to California and finally to China, landing in Shanghai dead broke. He met a young Englishman in similar circumstances and they made up their minds to start an English newspaper. On the steamer, Carroll had met an Australian dancer who was to appear in Shanghai. In her contract was a clause that she should always have a carriage at her disposal. Carroll borrowed the carriage and he and his English friend drove in state to the home of a wealthy Chinaman. Impressed, the Chinaman lent them some three hundred dollars and they started their newspaper. It didn't prosper and most of their meals were invitation affairs. But in spite of an empty pocket and often empty stomach, the boys always kept an immaculate white linen suit and paid his calls in the borrowed carriage.

After six months' wandering in the East, Carroll worked his way home to Pittsburgh, wrote his play and came on to conquer the world. For a year, he lived on hope, taking his manuscript to every producer in New York. Finally convinced that no manager would produce it, he decided to get a job. He tried a photographer, a soda water fountain and a cigar store; no one wanted him. In the meantime he had met a composer of popular songs and they wrote "Isle d'Amour." The publisher wasn't much impressed with the song but put it out and in lieu of advance royalties, gave Carroll a job in the office at ten dollars a week. Here he did lyrics for several songs and after a while "Isle d'Amour" began to grow popular. Fired with ambition, Carroll conceived the idea of collaborating with Caruso and wrote the great tenor. His letter was so ingenious that Signor Caruso made an appointment to see him, was interested in the boy's personality, and "Dreams of Long Ago" was the outcome.

About this time, Oliver Morosco was making his first New York success. Young Carroll got his foot inside of Mr. Morosco's office door and talked to such purpose that the manager hunted the building for a piano and

listened to some songs. A commission to do the lyrics, and a few numbers for "Pretty Mrs. Smith" followed. The play didn't succeed in New York. The following summer, Mr. Morosco, then in Los Angeles, found himself without a play for Charlotte Greenwood and Sidney Grant and a four weeks' contract on his hands. He wired Carroll to come on and in ten days, "So Long Letty" was completed. Put on for a few weeks, it ran five years. "Canary Cottage" and "The Love Mill" followed. During this period, Carroll collaborated with Caruso and the late Elbert Hubbard on a satirical musical play. It has never been produced but is a most interesting and unique piece of work.

When America entered the war, Carroll decided to go into the aviation service. A college education or its equivalent was necessary. Undaunted by the fact that he hadn't even gone to high school, he said that the years he should have been in college were spent in touring the world with tutors. Then he engaged three instructors, worked day and night and in two months took his examinations, passing second in his class. His work in flying was so unusual that he was never sent overseas but kept as an instructor.

After he was out of service, Carroll decided to produce for himself and this season "The Lady of the Lamp" and "Daddy Dimples" were both done under his own management and direction. The poetical "Lady of the Lamp" is a far cry from "So Long Letty" and is an indication



LIONEL BARRYMORE

As Macbeth in the most sensational offering of the season. Arthur Hopkins is the producer.

of the boy's ambition and his ability to progress. He has a vivid imagination, a feeling for the finer things of the theater and a tremendous determination to push to the top artistically. It seems almost as if his preference for aviation were the outcome of his mental processes to rise always to soar. He has an instinctive appreciation and knowledge of fine things and there is no limit to his determination to achieve.

We often laugh over one particular summer, a few years ago, when we used to sit on a bench in the park, sharing bars of chocolate; both out of luck but filled with enthusiasm and talking of the day when we should produce our own plays and have our own theaters. In these few years, the boy has made a name for himself and is well on the way to realize his ambition. Best of all, he has managed to retain the fresh, ingenuous quality that attracted everyone to him when he first came out of the West.

SHOULD LITERATURE REFLECT OR IDEALIZE LIFE?

By Zona Gale, author of "Miss Lulu Bett," now playing at the Belmont Theater.

"Miss Lulu Bett," as a play, has an ending which is technically known as "happy." As a book, its ending is what the stage would have termed unhappy. In the book, Lulu's first marriage proves to be no marriage, and she marries another man. In the play such a consummation was impossible. So "Miss Lulu Bett," the play, takes on by simple means the ending which life does actually encompass, over and over again. The first husband proves the real and only husband—the "happy" ending.

In its fiction and its drama most of the public undoubtedly wishes everybody to go on living happily ever afterward. But the minority critics of life and art say: "On second thought, life doesn't always go on like that. If we are really to present life, then things must go wrong, not only in the midst of the story but also at the end. To be thoroughly right in fiction and in drama, things must come out wrong."

For years after this unhappy outcome began to be demanded for fiction it was regarded as impracticable for the stage. Again and again violence was done to a novel to give a "happy curtain." So vicious was this practice in some cases, as when "The Doll's House" was changed to show the return of Nora to her fireside, that the same mi-

## AMUSEMENTS

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**MARY**

(ISN'T IT A GRAND OLD NAME?)



nority which had revolted at happy fictional endings began to say that the stage, too, must present the incomplete, the unhappy ending if it was truly to present life.

We have in 1920 the two perfect examples of the frustrate ending: "The Rescue," ceasing on a parting, with a memory of a few hours' vigil all that remains of romance to the book's two greatest figures; and "The Age of Innocence," with a glance at an upper window after thirty years, for all the "ending" of the novel's love story. In each case this resolving of events is perfect for the book. But this is not to say that such an ending is the only perfect ending, for all of modern fiction, or that the principals in all modern drama must part. For then we shall be admitting, as one critic says we have already admitted, the "pain" motif as a kind of obsession, as has been done and with reason in Russian literature.

The only reason for an unhappy ending must spring from the internal evidence of the material in the book or play itself. If any violence is done to the theme or characterization by a happy ending, it is far preferable of course to kill everybody. But if theme and characterization can be worked out and at the same time events be left to flower as life often flowers—then let the flowers bloom! Happily, "Miss Lulu Bett" is a flower who knows how to bloom.

## NOTES.

Margaret Anglin has completed her plans for the production of "Iphigenia," which begins at the Manhattan Opera House on April 4. The cast has been engaged and rehearsals start at once. Rollo Peters has been commissioned to design the scenery and costumes. Owing to Miss Anglin's phenomenal success in "The Woman of Bronze," now playing at the Frazee Theater, it is doubtful whether she will be able to give more than one performance of "Iphigenia."

The revival of "Erminie" will close its run at the Park Theater on February 26, going to Philadelphia for several weeks. The Wilson-Hopper version has been one of the big successes of the season, and Mr. Tyler's announcement that the company will go on tour came as something of a surprise. It seems that it is closing at the height of its season, but George Tyler is a very clever manager and he undoubtedly has bigger and better plans for the future.

Cabled advices received from London, dated February 12, are to the effect that Harry Lauder, the famous comedian, has been knighted by King George. It is reported that the King shook Sir Harry's hand and said, "I thank you for the splendid services you have rendered your country." Sir Harry is now appearing at the Palace Theater, London, where his performances have been a sensation.

"The Song Bird," a comedy with music by Frederick and Fanny Hatton, has closed its preliminary tour for future remodeling. Marguerite Sylva, the opera singer, will continue to sing the leading role when it is sent out again.

David Bispham, the very well known concert singer and teacher, is soon to begin a vaudeville tour, in a one-act comedy with music. For years Mr. Bispham has been a very prominent figure in the musical and artistic life of America.

Willard Mack closed his engagement of "Near Santa Barbara" at the Greenwich Village Theater Saturday night after a very brief run. So far "The Bad Man" is the only real melodrama of the season to enjoy anything like a successful run. The sympathetic personality of Holbrook Blinn is responsible for its success.

"The Greenwich Village Follies" will end its New York engagement Saturday night. John Murray Anderson has returned from London to begin work on the new series of "Follies" to be ready for the summer season. The present edition will go on tour immediately. Nora Bayes and "Her Family Tree" will leave the Lyric on March 1 and move to the Shubert Theater, to replace the "Follies."

Michel Fokine and his wife, Vera Fokina, will give their first recital of the season at the Metropolitan Opera House on Tuesday night, March 1. The special feature of the new program will be a ballet to Mozart music, "Reve de Marquise."

Dorothy Jardon, the opera singer, was the "headliner" at the Riverside last week.

Bernard Shaw's "Heartbreak House" will close on Saturday evening, February 26, at the Garrick Theater after having played 129 performances. This has proven one of the most interesting plays of the present season and could undoubtedly continue for some time, but the Theater Guild must proceed with its season's program, already long delayed. The fourth offering of the present season will be "Mr. Pim Passes By," a comedy by A. A. Milne, an English playwright.

Gay MacLaren gave a second dramatic recital at the Belmont Theater, Tuesday afternoon, February 15. The play was "Friendly Enemies," through the courtesy of Samuel Shipman and Aaron Hofman who wrote the play and A. H. Woods, its producer. In many respects this play showed her remarkable versatility more than the first one, "Bought and Paid For." Her work is nothing short of remarkable. She gives these plays almost in their entirety, imitating all the characters and reproducing her impressions of the technique of each actor so accurately that one recognizes the individuals. The leading roles of the original cast of "Friendly Enemies" were taken by Louis Mann and Sam Bernard and her imitation of these two actors was almost perfect. The unique part of Miss MacLaren's recitals is that her work is without the aid of the written play or even of notes on the performance. She simply imitates the play as she sees it and gives the lines as retained by her remarkable memory.

## At the Motion Picture Theaters

## THE RIALTO.

Last week the film version of Winston Churchill's "The Inside of the Cup" moved from the Criterion Theater to the

Rialto, where it continued to attract excellent houses. The prologue was the lovely "Ave Maria" of Gounod, first played by the orchestra and then sung by Betty Andersen. Costumed as a sister and with a setting decidedly ecclesiastical, Miss Andersen's voice proved to be as suited to this music as to the ballad form with which she has so closely identified herself. Tschaikowsky's "1812" overture was played as the opening number by the Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting—very well played and justly earning for the players enthusiastic applause which made necessary their acknowledgment. The organ solo was the processional march from "Lohengrin," which John Priest played with skill. The remainder of the program consisted of a Marcus cartoon comedy and a Post-Nature picture, "My Barefoot Boy," which was charming. One could not help missing, however, the news pictorial section which was omitted—not permanently, we hope.

## THE CAPITOL.

One of the loveliest musical numbers Broadway has heard in a long time in the opinion of this humble scribe was a feature of the program at the Capitol last week. The charm of "Chanson Indoue," from Rimsky-Korsakoff's "Sadko," is felt without regard to settings, but when its beauty is enhanced, as it was on this occasion by a scenic setting of more than usual beauty, the listener breathes an additional sigh of delight because of its sheer beauty. Sudworth Fraser, attired as an Indian (from India, not Montana) sang the number with characteristic beauty of tone and clarity of diction. By means of projected motion, a veiling curtain and four dancers, a remarkably fine marine illusion was provided, the man in his white Hindoo costume and the three lovely sirens in their sea-green gowns, adding materially to the mystic charm. Another musical number which won special praise was the singing of the Capitol Quartet, which was heard in "The Long Day Closes" and "Love's Old Sweet Song," the voices blending with fine effect. The opening number was the "Tasso" symphonic poem of Liszt, wherein the Capitol Orchestra had ample opportunity to demonstrate its splendid ensemble balance. The film feature was "The Saphead." The one thing missing for the utmost enjoyment of the program was the fact that no programs were to be had—printed ones, of course. It seems a pity that this lack of an adequate program supply appears to be quite a general thing and Capitol patrons trust that this may be remedied.

## THE RIVOLI.

"La Bamboula," by Samuel Coleridge-Taylor, was the overture which opened the program at the Rivoli last week. This rhapsodic dance, which was first performed in this country at the Norfolk festival, in 1910, was given with verve by the Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting. Although seldom heard, this number proved itself to be well worth its selection, the audiences applauding with a vigor which bespoke their enjoyment. Bohannon's "The Big Bass Viol" is particularly suited to Emanuel List's voice and his place on a program is always a welcome treat. The bal masque, danced by Ruth Page, Caird Leslie and Senia Gluckoff, was delightful. Selections from "Faust" played by Prof. Firmin Swinnen, as the solo, completed the musical numbers. The film feature was "The Easy Road," with Thomas Meighan in the principal role.

## THE CRITERION.

Last week the Famous Player-Lasky production, "Buried Treasure," starring Marion Davies, began an indefinite run at this house. Other than the very charming personality of Miss Davies, it has but little to recommend it, for that it is an unusual film can not by any means be granted. The most glaring weakness is the unreality with which many of the characters have been drawn. Even a nouveau riche stage father sometimes sees his daughter without glowering at her and threatening her with clenched fists; he may even address his wife occasionally without throwing her about. No duke, however bogus, or more properly, no matter of how ancient a genuine pedigree, would be tolerated in any circles of society if he followed the general conduct, the simperings and grimaces of the screen Duc de Chavannes. At times the film even unconsciously reached the ludicrous heights of a Mack Sennett comedy. Its main object would seem to be an opportunity for Miss Davies to go through a series of protean changes—a cave woman, an Egyptian queen, a lady of the Middle Ages, a Spanish senorita and finally a modern society girl of 1921.

The prologue, however, is a gem of its kind. Set in the picturesque setting of a Spanish patio, the chorus sings and dances a truly Spanish bolero. While the music is not programmed, unless we are very much mistaken, one of the most delightful numbers is a Spanish folk song in an arrangement by Kurt Schindler, charmingly sung by Eduardo Albano with the chorus. All this is charming and interesting, and so well done that one wonders why the atmosphere should be destroyed by the second song sung in Italian instead of Spanish as was the first.

The program also has one of the most beautiful of films which the writer has ever seen, showing dew and frost upon flowers. The feature picture is so long, that, with the exception of these nature studies, there are no other pictures.

## NOTES.

Charles D. Isaacson announces that, following the resolution which was adopted at the First National Conference of Motion Picture and Musical Interest in January, Joseph C. Breil, composer; Ernest Luz, director of the Loew Circuit; Hugo Riesenfeld, managing director of the Rialto, Rivoli and Criterion theaters; Samuel Rothafel, managing director of the Capitol Theater, and C. M. Tremaine, director of the National Bureau for the Advancement of Music, have been appointed a committee of five to prepare the con-

## AMUSEMENTS

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Week Beginning Feb. 27th

CHARLES RAY in

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WEEK OF FEB. 27th

WILL ROGERS in

## "Guile of Woman"

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WILLIAM DE MILLE Production of

Sir James M. Barrie's Play

"WHAT EVERY WOMAN KNOWS"

## RIALTO

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A. William Taylor Production

"THE WITCHING HOUR"

from Augustus Thomas' famous stage success.

## CRITERION

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stitution and by-laws and to appoint an executive board. The first meeting will be held on February 24, and it is anticipated that a full working organization will be complete by March 15.

MAY JOHNSON.

## Prihoda Successful on Tour

Vasa Prihoda has been having a busy time on his tour. On the evening of February 10 he played at the Arcadia in Detroit. The great auditorium was crowded and Prihoda had his audience with him from the start. His program included Corelli's "La Folia," the Ernst concerto and shorter pieces by Kreisler, Dvorak, Sarasate and Paganini. His playing aroused great enthusiasm and there were real tempests of applause. The following Sunday afternoon, February 13, he played at the new Masonic Auditorium in Cleveland.

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## GOTHAM GOSSIP

### BECKER LECTURE-MUSICALE.

At the monthly musical evening at the studios of Gustave L. Becker, February 8, his subject was "The Music of Nature." Interesting and instructive was his talk, Ruth D. Lexton, pianist, assisting. The material which Mr. Becker gathered was so extensive that the evening was all too short.

Forrest Vincent Coffin, the young composer, came to Mr. Becker and said: "I have been waiting years to hear just such a talk as this, so away from the beaten paths of most men who lecture on music." Mr. Becker called attention to the sounds composers have expressed in music, and illustrated with excerpts from their works.

The program follows—A Water, "By the Sea" (Schubert), "Under the Sea" (Loomis), "Singing Upon the Water" (Schubert-Liszt), "At the Fountain" (for four hands, Schumann), prelude in D flat (Chopin), etude (Neupert), "By the Sea" (Smetana), "The Wanderer" (Schubert-Liszt), "Along the Brook" (Becker), storm scene from "Pastoral Symphony" (Beethoven), "Peer Gynt's Return" (Grieg), "Waldesrauschen" etude (Liszt), "Murmuring Zephyrs" (Jensen); night—"Moonlight Sonata" (Beethoven), "Evening Music" (Schumann), "Harmonies due Soir" (Liszt), "Midsummer Night's Dream" (Mendelssohn), "Summer Night" (Grieg), nocturnes (Field, Chopin, Schumann, Liszt); morning—"Morning Mood" (Grieg); the forest—"In the Forest" (Strong); fire—Fire scene from "Walküre" (Wagner-Brassin), "Ettincelles" (Moszkowski); birds—"St. Francis' Sermon to the Birds" (Liszt), "La Rossignol" (Alabieff-Liszt), "Cocou" (Daquin), "Voglein" (Grieg), "Forest Bird Motif" (Wagner), "Nightingale Song," "Cock Crowing" (finale of "Danse Macabre," Saint-Saëns), song "Tit Willow" from "Mikado" (Sullivan), "The Robin Woman" from "Shanewis" (Cadman), "If I Were a Bird" (Henselt), "The Hen, Before and After Laying an Egg" (Haydn), "Barnyard Sounds" (Bach); animals—"The Erl King" (Schubert-Liszt), "Leonore" melodrama (Burger-Liszt), "Trotting of Horses" (Chopin), "Caprice Hippique" (Sternberg), "Braying of the Ass" (Mendelssohn), ditto, "Pastoral" sonata; "Awakening of the Lion" (de Kontzki); imitations—"Antiphonal Love Duet," "Two Birds on Neighboring Trees," "The Whippoorwill," "The Cricket," "Frogs," "Barking and Howling of Dogs and Wolves," etc.; symphonic poem, actually sizzling of a steam pipe; buzz of the New York Stock Exchange with predominating tone, small f (probably signifying Finance); chromatic harmonies produced by the wheels of a heavy wagon.

### DYORAK PROGRAM AT BRICK CHURCH.

The Brick Church was full as always on February 11 when Dr. Clarence Dickinson gave his program of music by Antonin Dvorak. He played the "Carnival Overture," "Goblin Dance," largo from the "New World" symphony, "Fumoresque" and a Slavic dance. Needless to say, all these instrumental numbers were given with the tasteful registration and brilliant technical work associated with his playing.

Tenor John Barnes Wells sang the popular "Songs My Mother Taught Me," in such fashion as to fasten interest on every note. On all sides, one noted nods of recognition and pleasure after his singing of this pathetic song. A Gypsy song, full of feeling and life, "Cloudy Height of Tatra" was a bigger, if not better number. The hush of attention and concentration on the part of the large audience was Mr. Wells' best compliment.

The church authorities may well feel that these Friday "Noon Hours of Music" are doing a fine work, for no matter what the trouble and expense, it pays to draw people of all nationalities into a Fifth Avenue church.

A Schubert program will be given at the Friday "Noon Hour of Music" at the Brick Church February 25, by Clarence Dickinson, with Mabel Corlew, soprano, and Herbert Kaufman, violinist, as the soloists.

### THURSDAY WEEKLY MUSICAL.

Emma Thursby's sixth musicale, February 11, was one of great charm. Mariska Aldrich, who has just arrived from California, and Mrs. Charles Besley, were the guests of honor.

Mme. Aldrich graciously sang several Hungarian folk songs and "Annie Laurie." Her powerful, smooth voice,

her artistic and sympathetic interpretation, as well as her imposing and kindly personality, have made her a truly favorite singer. She was delightfully accompanied by Paul Isler. Bogea Oumiroff, with Mrs. Oumiroff as accompanist, sang in Bohemian "My Love Is Like a Red Red Rose" (Fibich), and a Russian folk song, "Hindered Love." His fresh and sympathetic voice gave to a wonderful degree the lyric beauty and intense emotion of his selections. With Paul Isler as her accompanist, Mme. Davril sang, in a powerful voice that seemed to grow more and more in richness, "Sylvan" (Ronald), and "Dissonance" (Borodine). The charming Russian soprano, Miss Nadvorny, was another of the surprises of the afternoon. With an attractive presence, she has a voice of rare quality. Its roundness, richness and depth of color make people want to hear her. The songs she sang so effectively were "Habanera" ("Carmen"); a Russian folk song, "The Cavaliers"; "Supplication" (La Forge), and "Do Not Scold Me," a Russian folk song. Paul Isler was also Miss Nadvorny's accompanist.

Among those present were Mrs. O. M. Justice, Mrs. Henry Phipps, Mrs. Eugene Prussing, Louise Prussing, Mme. A. Foret, Mrs. Robert Ingersoll, George E. Cook, etc.

### FARNAM PLAYS DUPRE'S MUSIC.

At the request of "Mr. C. J." (an English gentleman who desires to keep his identity unknown, but who was responsible for the promotion of the recent Marcel Dupré concert in the Royal Albert Hall, London) Lynnwood Farnam gave a program on January 31 at the Church of the Holy Communion, New York, consisting principally of a number of Marcel Dupré's "Vépres du Commun" pieces, intended to accompany the Mass, and based upon the Gregorian themes most commonly in use. These compositions are recent products, and are practically unknown in this country. They are uniformly short (as their use necessitates) and vary from dreamy and reposeful bits of exotic color to the most gorgeous and fiery toccatas, all imbued with the best tradition of modern French organ writing. M. Dupré has also written some very extraordinary preludes and fugues, but there was no opportunity to present them on this occasion. At "C. J.'s" request Edward Shippen Barnes' symphony was also performed, and this was followed by the very wise expedient of repeating five of the Dupré numbers, which were all the more appreciated by the audience, which consisted of a considerable number of the friends of "C. J." and Mr. Farnam. It is regrettable that this most excellent plan of repeating intricate compositions whose beauties cannot be assimilated at one hearing is not more generally in vogue. A high tribute of praise is due Mr. Farnam for his wonderful ability in learning to perfection the Dupré pieces in the space of a very few days. The "Vépres du Commun" are published by Novello, London, and the "Three Preludes and Fugues" by Alphonse Leduc, Paris. They will undoubtedly be of great interest to students of modern French organ literature.

### ZIEGLER INSTITUTE OF NORMAL SINGING.

February 13, Mme. Ziegler gave a lecture on the subject, "Possibilities of the Voice," illustrated by songs for soprano, rendered by Edna Robinson, Rosalind Ross, and the tenors Dennis Murray and Raymond Bartlett. The songs were by Schubert, Grieg and Brahms, illustrating lyric and dramatic singing. The main factor brought out in the lecture was that no one inhales enough to vitalize all the nerves and muscles of the body, and consequently there is never enough muscular support for keeping up the perfect poise needed for an even flow of tone.

February 20, a dramatic reading was given at the Institute by Francis McCoy. This concluded the series of six Sunday recitals. The next series will be given on Tuesday evenings in March and April, and will comprise song recitals by graduate students of the school, and lectures by Philip Gordon, Tali Esen Morgan and Mme. Ziegler.

### JAY H. PARKER SINGS WELL.

Jay H. Parker is associated with Rev. Mr. Williams in evangelistic work, and has led the singing and sung solos at meetings held in the Summerfield M. E. Church of Port Chester. February 13 he sang Nevin's "The Rosary," set to the words "Just As I Am," with smoothly expressive voice and distinct enunciation. His leading of congregational singing is full of ardor and spirit, and he can make any crowd sing! No one knows how much such singing as his aids the greater success of religious movements.

### DICKINSON ORGAN LECTURE-RECITAL.

At the Union Theological Seminary Chapel, February 15, Dr. Dickinson continued his series of historical recitals, with the subject "Development of the Overture," Arthur Hackett, tenor, and a chorus of mixed voices, assisting. Beautiful in every respect was the singing of Mr. Hackett, especially the "Grail" song ("Lohengrin"), in which his ringing high tones were notable. The sentence introducing the chorus from Mendelssohn's "Elijah" was equally well done and the volume and vigor of the chorus was surprising.

Dr. Dickinson's organ numbers were the overture to "The Mastersingers of Nuremberg" (Wagner), prelude to "Lohengrin" (Wagner), prelude to the "Blessed Damosel" (Debussy), and a concert overture, "Comes Autumn Time" (Sowerby). Again was the capacity of the chapel tested to the utmost, every pew being filled, with people

standing in the rear as well as in the entry and on the steps leading to the chapel floor.

Dr. Dickinson's wise and often witty allusions in connection with his talk are hugely enjoyed. (Every one knows that Helen Dickinson deserves credit for much of her brilliant husband's lectures and successes).



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serially.

### ABOUT SARASATE.

"Where and when was Pablo de Sarasate, the violinist, born?" Sarasate was born at Pamplona, Spain, March 10, 1844. He died at Biarritz, September 21, 1908.

### ADDRESSES WANTED.

"I have repeatedly tried during and since the war to find the address of W. J. Moss, of the National College of Music; also that of Alfred Augustus North, author of 'Cosmometric Revelations.' Should you be able to give me them, I would appreciate it greatly."

Can any of the readers of the Information Bureau supply either or both of these addresses?

### WHO IS THE GREATEST?

The Information Bureau is constantly in receipt of questions relating to musicians, but one of the most frequent is "Who is the greatest living teacher, or musician, or singer, or whatever line of music the inquirer is specially interested in. These questions are not of a kind to receive a definite answer. The opinion as to the greatest in any profession is entirely a matter of individual taste and judgment. As a proof of this read "What the Jury Thinks" in the columns of the MUSICAL COURIER. See how divergent the opinions of the critics, all of them men of education, specially in music. You will thus see how far apart the opinions of mere amateurs would be.

### CHRISTINE NILSSON.

"A Swedish gentleman away out west is making my life miserable asking for information about Christine Nilsson—Nilsson—Nilsson or however you may spell it. Is she dead? When did she die? Where did she spend her last days? etc., etc. Cannot you put that Musical Sherlock Holmes on the job and save a suffering sister from many sleepless hours?"

The Information Bureau spells it Nilsson, possibly because that is the correct way. It is taken for granted that the Swedish gentleman out in the west knows all about her, that she was born August 20, 1843, that her teachers in Stockholm were the Baroness Leubhausen and F. Verwald, that she continued to study with the latter teacher in Paris and that on October 27, 1864, she made her debut as Violetta in "La Traviata" at the Lyrique, where she was engaged for three years. Engagements in London and at the Paris Opera occupied her until 1870 when she came to America with Strakosch, making tours during the following two years. In 1872 she married Auguste Rouzand who died in 1882; her second husband, whom she married in 1877, was the Spanish count, Angel Vallejo y Miranda, and he died in 1902. She revisited America in 1873, 1874 and 1884. Her farewell concert took place in London, May 11, 1891. Since then it is said she has spent her winters in Paris and on the Riviera, and her summers in Sweden. All this information is found in various musical dictionaries, but they are all absolutely silent as to her being alive or dead. However a reference to the list of obituaries in the files of the MUSICAL COURIER since 1917 fail to disclose her decease, so it may be taken for granted that she is living.

### Peggy Engaged for Lindsborg Festival

Charlotte Peggy is the contralto-engaged for the Lindsborg, Kan., Festival, which will be held during the week of March 20. The engagement calls for this artist's appearance in three performances of "The Messiah" and two recital programs. On February 16, Miss Peggy was the soloist with the Boston Musical Association, Georges Longy, conductor. She sang Bruneau's "Penthesile," which had its first American performance on that occasion.

### Alcock Honorary Member of S. A. I.

On a recent concert visit to Des Moines, Merle Alcock, the contralto, was elected an honorary member of the Drake University Chapter of S. A. I., a national musical sorority. Following the election, the girls of the chapter conducted the singer through an elaborate initiation ceremony after which a reception was held in her honor.

### Louise Homer and Daughter in Recital

There is special interest in the item that Louise Homer, the contralto, will give a recital at Carnegie Hall on March 12, for this occasion will mark the famous American singer's first appearance on the recital platform in New York. Louise Homer, Jr., soprano, daughter of the contralto, will share the program with her mother.

### HAZEL HARRISON

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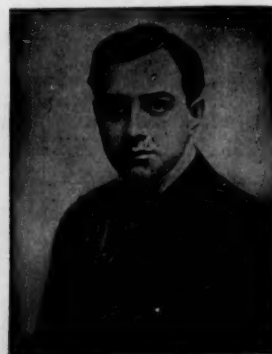
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